

I n t e r n a t i o n a l

SUMMER 1955

In This issue
REFLECTIONS
ON THE ORIGIN
OF A JAZZ TUNE

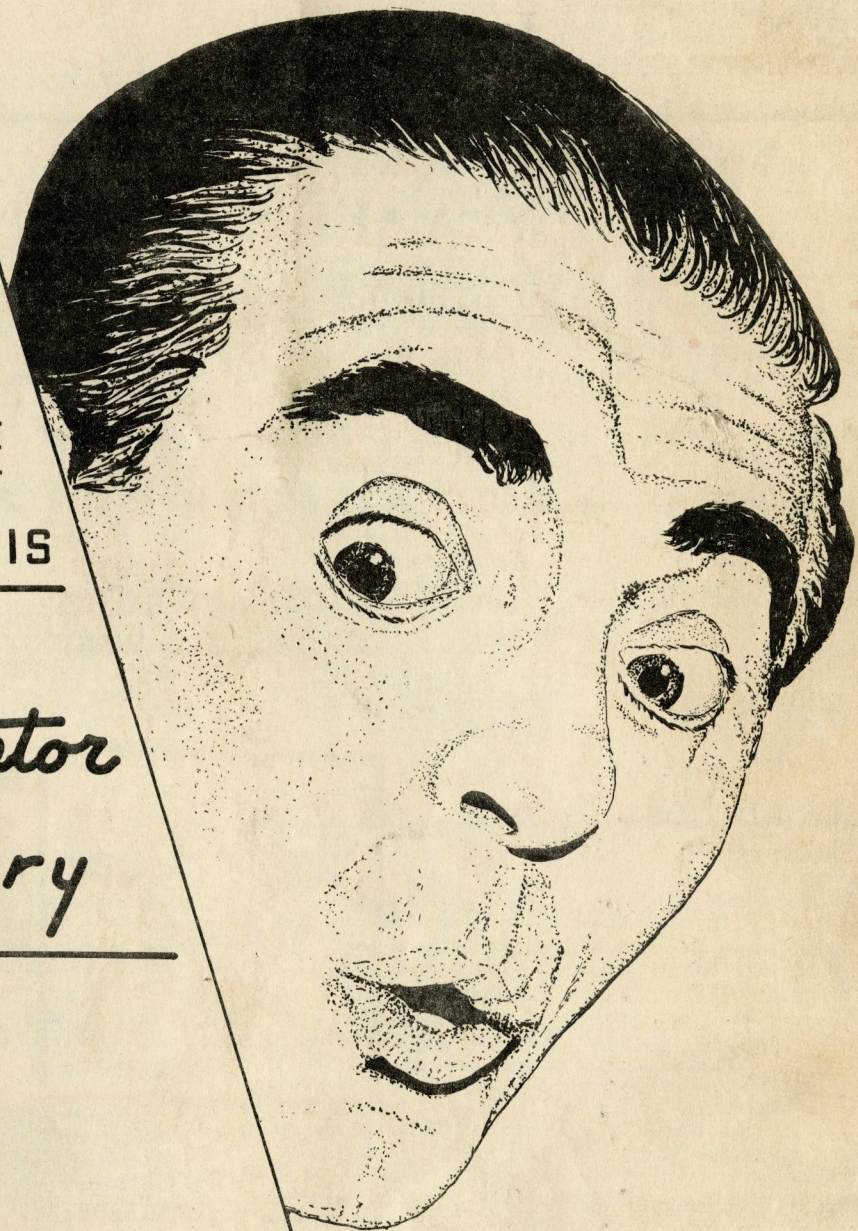
BY FRANK GILLIS

*The
Eddie Cantor
Story*

RESEARCH

DISCOGRAPHIES

RECORD REVIEWS



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INTERNATIONAL RECORD COLLECTORS SOCIETY, INC.

A World Wide Non-Profit Organization Devoted To The Interests Of The Discophile

MADE IN U.S.A.

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P. O. Box 28
SANTA MONICA, CALIFORNIA

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JULY

NUMBER 1

C O N T E N T S

SPECIAL FEATURE

OKEH-VOCALION CHECK LIST 17

ARTICLES

REFLECTIONS ON THE ORIGIN OF A JAZZ TUNE	Frank Gillis 3
JAZZ IN DENMARK	Louis Barnewitz 4
HARLAN LATTIMORE	Barney Crosby 6
JAZZ IN AUSTRALIA	William Haesler 7
MARY GARDEN ON RECORD	Ruby Collings 8
THE EDDIE CANTOR STORY	George C. Collings 9

DISCOGRAPHIES

EDDIE CANTOR	Larry F. Kiner 11
MARY GARDEN	Ruby Collings 26

DEPARTMENTS

PLATTER CHATTER	4
CLUB NOTES AND NEWS	5
GRACE NOTES	6
RECORD REVIEWS	15
THE QUESTION BOX	31
OUT OF THE MAIL BAG	32

IN THE NEXT ISSUE:

So much interest in Ruth Etting material has
developed from the movie of her life that we will
feature her complete discography in the October
issue. Biographical articles and discographies
of Sophie Tucker, Jimmie Rodgers and Adelina
Patti will also appear.

In order to cover the entire recording field,
two additional record reviewers are being added
to the staff.

Other departments to be expanded are Platter
Chatter, Grace Notes - - - and more pictures.
Pioneer Hall Of Fame, a new department for the
devotees of pioneer acoustic recording artists
is scheduled for an early debut.

The Fall issue will be out on time (October 1st)
so all contributors PLEASE get your material in
our office not later than September 1st. All ad-
vertising copy must be in by September 15th.

Considerable interest in the proposed research
library is evident from the comments and ques-
tions from the members, and ye editor will have
some good news on the subject in the next issue.

REFLECTIONS ON THE ORIGIN OF A JAZZ TUNE

BY FRANK GILLIS

Part One

Many of the tunes played by the jazz musician today spring from sources which go far back into American folk history. Born and bred from the musical acculturation of many ethnic groups, and assisted by an especial something from the inventive and improvising genius of the Negro, many types of music appeared that were uniquely American. Banjo and fiddle tunes and hymns and ballads blended with Negro hollers and work-songs to form spirituals, syncopated minstrel music, the blues, marches and, finally, rag-time and jazz. The jazz tune was characterized by the simplicity and inpretentiousness of its musical material. It seemed almost commonplace and unimaginative; yet underneath it was surcharged with an exciting and vibrant quality and capable of infinite nuances and variations. This is one of the reasons, I believe, why jazz is often compared to the music of Bach.

These songs and tunes were true folk creations depending on oral transmission from person to person and from generation to generation and always adapting themselves to fit the needs of the particular time and locality. There was, it is true, much 'borrowing' (the terms 'stealing' and 'piracy' came in shortly after the turn of the century when more stringent copyright laws were passed and when music assumed the status of big business). As melodies were altered, new parts and breaks were added, and various strains were interchanged, there resulted a slightly different composition so that, eventually, no one really knew who did compose a particular song or tune or how many people had a hand in shaping the finished musical product. Many examples of this are extant: "Careless Love," "High Society," "Sister Kate" are but a few.

A short while back I set out to discover all I could on the origin and metamorphosis of one of these interesting folk-jazz tunes variously titled "The Boy in the Boat," "The (Little) Man in the Boat" and, more commonly, a composition copyrighted by Clarence Williams and 'Fats' Waller in mid-1925 as "Squeeze Me. Early in my research I came upon an item which stated that the tunes mentioned above were "very similar to a Buddy Bolden number entitled 'St. Louis Tickler'," also famous for its bawdy lyrics. I knew only of Bolden's "St. Louis Tickle", which, to me, bears no resemblance to the "Boy in the Boat" melody, and so, quite naturally, I assumed that either the author or the typographer were in error. I made note, however, of this third possibility--remote as it seemed--and was surprised, shortly after, when, in the course of pursuing my study, I discovered the following statement: "I must mention that I have a Brunswick

record of 'St. Louis Tickler' (rag) which is exactly the same as 'Buddy Bolden's Blues'. Was it likely that two authors and or typographers would make the same mistake? I didn't think so. And yet, with the evidence on hand, there either does exist a "St. Louis Tickler" or both of the above statements are faulty. Rudi Blesh and Harriet Janis, in their book on ragtime, deal quite thoroughly with the "St. Louis Tickle"--"Buddy Bolden's Blues" melody. There is no reference to "St. Louis Tickler" or to the fact that the Bolden tune was the source for "The Boy in the Boat." And this same melody (as recorded by the Humphries Bros. on OK 45464) is discussed by Harry Smith in the album notes to the Folkways American Folk Music set where it is mentioned as being similar to some early folk-jazz tunes stemming from a Louisiana regional melody.

And so, at present, the "St. Louis Tickler" study stands confused. After a careful check of all the data I have on hand, the following possibilities suggest themselves:

(1) "The St. Louis Tickler" and "The St. Louis Tickle" are two entirely different tunes, the "Tickler" melody being related to "The Boy in the Boat."

(2) "The St. Louis Tickler" and "The St. Louis Tickle" are both the same tune; however: (a) the Bolden number may have been titled "St. Louis Tickler" at one time but the 'r' was dropped to rid the word of an obvious and indecent meaning and thus available for publishing and recording. (b) in some of the many verses to "The Boy in the Boat," the 'boy' may have been referred to as the 'St. Louis Tickler' and, consequently, this was sometimes used as the title.

Source material on "The Boy in the Boat" is also scarce and its origin and early history is clouded in obscurity. The title does exist, however, and is said to be a folk expression which dates back to the late nineteenth century. It is difficult to trace in what particular geographical area the expression or the song was first used. Most of the available evidence points toward the cities in the Mississippi River area: New Orleans, Kansas City, St. Louis or Chicago, though there are some who hold that New York's Harlem was the birthplace of at least the song. It is not difficult to ascertain which stratum of society was responsible for its popularity and propagation. Here was no song of the people at large but rather one which belonged to a select group who played a part in the oldest of all possible professions. The "Boy in the Boat" was a so-called 'party song' with loose, ribald lyrics (more Rabelaisian than Freudian) and was sung in entertainment houses where it was expected and, quite often, demanded. The most original and very inventive Tony Jackson has frequently

(Turn to page 7)

JAZZ IN DENMARK

BY LOUIS BARNEWITZ

It's a well-known fact that Denmark is a little country, which as regards jazz music, has never been able to assert itself internationally. There has been jazz activity from the middle of the twenties, but during the second world war, jazz music flourished as never before. The five damned years while the country was occupied by the Germans, were the most profitable period in the history of Danish jazz music, and among the Scandinavian jazz musicians, the Danish were by far the best. It's an ill wind that blows nobody any good. Now, conditions have changed, and the "hereditary enemy" Sweden has taken the lead.

The reason why jazz music blazed up so violently during the occupation, was first and foremost, that the German Commander-in-Chief, after the assault, prohibited any form of jazz activity in clubs. As a protest against the Germans, most of the dance orchestras all over the country began to play hot jazz. However, Copenhagen was the centre for this activity, and the youth here was more jazz-minded than anybody would have thought possible. The fact that we couldn't import records from foreign countries in those years, was a matter of importance too of course. Now the record companies were able to sell all the jazz discs they produced by Danish musicians, and a great number of really good records were born.

I have noticed a growing interest for these recordings among my collector friends in the U. S. A., and since I guess that many readers of this magazine are interested in that stuff too, I have decided that my first contribution shall be an orientation of which of the records are best, and equal to the best records from other countries made during this period.

(Turn to page 29)

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We have openings for representatives in the following countries: England, France, Germany, Italy, Canada, Japan and Argentina. Also several U. S. regional representatives needed. Write Larry F. Kiner, 843 Third St., Santa Monica, California, U. S. A.

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PLATTER CHATTER

BY THE EDITOR

EMARCY - Gerry Mulligan, the baritone sax star, formerly of Pacific Jazz label, latest to sign long term pact. Plans call for a series of 12" LP's featuring him with a quartet and an octet. Rumors persist that Patti Page (Mercury) will etch a special LP jazz album for this label.

KEYNOTE (N. Y.) After five years this label is being reactivated by its former owner, and as before, will issue such jazz and related material as he feels will sell. Their 1949-50 stock of masters were taken over by Mercury, and are being reissued on EmArcy label.

LONDON - Still hush hush, but my private pigeon reports LR are about to explode an "atomic device" right in the middle of the record industry. The fruits of years of tireless research are about to be realized in the form of "stereophonic sound" reproduced from a multi-track recording within a single groove.

MGM - Latest release of the unforgettable Hank Williams is two of his own songs, "Alone And Forsaken," and "A Teardrop On A Rose". The first with just his guitar; the latter backed by The Drifting Cowboys.

MERCURY - Georgia Gibbs' waxing of "Ballin' The Jack" has been shelved, temporarily at least. Seems "Her Nibs" cut it for Coral about four years ago, and according to an existing agreement, artists are forbidden to cut the same tune for a rival disc until at least five years have elapsed from the first etching. . . . Effective immediately the label "color line" is being discontinued, and all future Mercury records will bear the familiar black pop label.

RCA-VICTOR - Instead of the usual five to ten pop releases weekly, RCA will hereafter release only two pop platters each week. Present schedule calls for one "top flight" star recording, and the other a "special" offbeat disc.

(NOTE: News and reviews of the scheduled 1956 Long Play albums will be a part of this column in the Fall issue.)



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CLUB NEWS AND VIEWS

This department is for the exclusive use of the various official record collectors' clubs, and recording artists fan clubs. All club secretaries are invited to submit reports of their club's activities to the editor. We will publish such reports as space permits, so get your copy in early.

Space in this issue is being reserved for listing the various clubs who have registered with us, and whom we recommend to our members. If your club is not listed, have your secretary write our secretary, giving her full particulars.

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Portland 2, Ore.



By GRACE STAFFORD

MAURICE CHEVALIER back on Broadway in the fall, for six weeks at the Playhouse beginning Sept., 28, NBC-TV recently signed him for two spectaculars; his first scheduled for Dec. 4. . . KATE SMITH will do TV guest shots in the fall. LIBERACE set for another picture at Warner's. It will be a musical remake of "The Man Who Came To Dinner." . . . BILL KENNY, formerly of the Ink Spots and Decca Records, now appears on RCA'S "X" label. . . . LAWRENCE WELK ORCH., now in its 16th year at Santa Monica's Aragon Ballroom. . . . THE EDDIE DUCHIN STORY now being readied by Columbia Pictures. No decision yet on whether Duchin's recordings will be dubbed in, or live talent to be used.

THE BENNY GOODMAN STORY should be top B. O. musically as well as visually. Among the original members of the early Goodman band slated to do the picture in addition to Benny are Harry James, Teddy Wilson, Lionel Hampton, Gene Krupa, Hymie Shertzer and Chris Griffin. . . . ELLA FITZGERALD fills guest spot on Stan Kenton's "Music '55" on CBS-TV August 2. Ella opens at the Basin Street (N. Y.) July 26, and will be heard on CBS radio's "Woolworth Hour" July 28. LESTER YOUNG in Chicago's Bee Hive for two weeks beginning July 22. . . . THE RED NICHOLS STORY to be filmed by Paramount, will go into action in Sept. Danny Kay will play Red. Ugh!

REX ALLEN fronts a western revue at the Logan County (Ill.) Fair beginning Aug. 6. . . . BURL IVES has signed for another two-year term with Decca. . . . FARON YOUNG, c&w star of Grand Ol' Opry and Capitol Records, is starring in his own TV film and transcribed radio series called "The Young Sheriff." His first film "Hired Guns" will co-star Richard Arlen, and feature John Carradine, Sonny "Big Boy" Williams and Bruce Bennett, and will be released in August. His band will appear under the name, "Faron Young, The Young Sheriff And His Country Deputies".

EDDY ARNOLD voted the top c&w singer by Country & Western Jamboree mag, and received a plaque to prove it. RCA pitched a clambake in Nashville to celebrate the "Tennessee Plowboy's" ten years with the label, and Eddy signed for another seven year term. . . . HANK SNOW and KITTY WELLS voted No. 1 "hillbilly" artists in Alaska poll conducted by Radio Station KBYR in Anchorage. . . . HELEN HALL, "Big D" (Dallas) star is recovering from a serious injury sustained in a car crash recently. Tho she is back in the show, she still has her jaw wired, and is forced to sing thru her teeth.

HARLAN LATTIMORE

THE MAN OF MANY VOICES

By BARNEY CROSBY

Today the collectors in personality and vocal field are missing a good item in not following some of the records of Harlan Lattimore, who seems to copy a few styles of vocalizing that are very much sought after. At times he copies Russ Colombo and at other times Bing Crosby; an educated ear that is familiar with the Harlan characteristics can always note the slight errors in the style he is trying to copy.

On one record with Isham Jones - BrE 1384 "Poor Butterfly", he did such a good job of copying Russ Colombo that it was included in a Long Play disc in their "Colombo Tunes", and Colombo collectors still insist that it is truly Colombo, but on Brunswick English it definitely states Harlan Lattimore vocal.

Lattimore sang with many bands both sweet and hot, such as Isham Jones, Don Redman, Abe Lyman, Fletcher Henderson, Victor Young, Frankie Trumbauer and Edgar Hayes.

Many times I have used his records on radio quiz shows asking to name the vocalists, and surprising as it may be, many answers always say Bing Crosby, Russ Colombo and even had some say Perry Como. I'll agree with the first two, but I cannot seem to see the likeness in the later.

On Don Redman Orch BrE 1389 "If it's True"; BrE 1843 "Lonely Cabin"; BrE 1638 "I found a new way to go Home"; BrE 1744 "I wanna be loved"; Vo 4791 "Lazy Bones", he definitely sounds like early Bing Crosby. On Co 2671 - Harlan Lattimore Orch, "With Summer coming on/Strange as it seems", he sounds like Bing, but in "Strange as it seems", he sort of finds himself straining his voice to copy Bing and in some of the parts of the song he drops into a Colombo style and voice.

With Roy Smeck Orch he recorded "Shuffle off to Buffalo" and Don Redman's Orch "That blue eyed baby from Memphis", he goes into a Russ Colombo style.

So many of you collectors who like to ask your collector friends, "Have you heard this Bing or Colombo"? should dig into this Lattimore personality a lot more, not only as a novelty but as a top grade artist. Whether you select a hot or sweet group this Harlan Lattimore is worth keeping as you will find many of the orchestras he played with were rated top notch of their day.

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REFLECTIONS ON THE ORIGIN OF A JAZZ TUNE

(Continued from page 3)

been suggested as the composer and, though he is quite often suggested as the composer of obscure melodies, knowing his haunts and the fact that, as Jelly Roll mentioned, he "knew everything that probably was ever printed" (and, I believe it is safe to add, a lot more that was not!), this is not impossible. One thing is certain: the "Boy in the Boat" was conceived by a pianist or someone who worked with such a harmonic instrument. The use of the chromatically descending diminished chords at the close of the composition is primarily harmonic rather than melodic thinking. The fact that two very talented pianists and composers, Williams and Waller, were responsible for the finished, published composition and, in a large part, its success as a jazz standard attests, I believe, to this.

The first recorded example of "The Boy in the Boat" took place sometime in 1930 when George Hannah, with Meade Lux Lewis accompanying on piano, sang it for Paramount. Although this is not exactly the "Squeeze Me" published in 1926, there are too many similarities to leave any doubt that "The Boy in the Boat," the earlier of the two, served as the model for the Williams-Waller number.

George Hannah, vocal c. 1930 Para 13024; Accomp. by Meade Lux Lewis (piano) reissue: Para 14010; no composer credit (on reissue copy)

The pattern of two-bar phrases (with the frequently appearing chord sequence; supertonic seventh to dominant seventh to tonic), the semicadence in the eighth measure ending in the dominant key, the descending diminished chords in the second, final eight measures, and the minor phrase in the penultimate measure, are major structural elements in both compositions. The shameless lyrics--and this is the only recorded version of some of them--are sung in a rather pleasant and detached manner. The primary, natural symbolism, double-entendre if you like, here, is of the same type found many times in American folk history, the meaning of which has become vague, passable or tolerated, e. g., "jazz," "jellyroll," "easy rider" and many others. There is mention in one of the stanzas of a character named 'Tack Anne'. It is interesting to note that Blesh mentions 'Tack Annie' as a dance, similar to the Cake Walk, of the last quarter of the nineteenth century, and that King Oliver recorded a tune by the same title (Vocalion 1049, July, 1926). What connection there might possibly be here is open to conjecture.

Only one other recording of "The Boy in the Boat" exists, the one made by Punch Miller in 1944. This is a very crude and somewhat monotonous example of the tune: the harmonic structure centers around the tonic minor with little deviation from it; there is too much trumpet throughout; little inventiveness or improvisation; and no dynamics or shading are evident.

Punch Miller and his South Side Stompers June, 1944. Session 12014 (12") reissue: Pax LP 6010. No composer credit (on reissue copy)

Yet, for these very same reasons, this is a distinctive and individualized performance sounding as you might imagine the tune to sound in its very primitive state. And it has all the characteristic features of the "Boy in the Boat"--

(Turn to page 16)

JAZZ IN AUSTRALIA

By WILLIAM J. HAESLER

Any survey of Australian jazz must naturally commence with Graeme Bell's Dixielans Jazz Band, for many post-war jazz enthusiasts in this country owe their introduction to the music to this band of hot musicians. In April 1947, Graeme Bell and his group recorded six titles for Regal Zonaphone, three of which are nationally famous, even among people who know nothing what-so-ever about jazz. "Smokey Mokes," "South," and "Ugly Child," practically reached the Hit Parades and probably would have but for certain commercial interests which control these parades, and the output of "Tin Pan Alley" in this country. Strangely enough the other three tunes, "That Woodburne Strut," "The Lizard," and "Tessa's Blues," although excellent examples of the type of music played in 1947-48 by the Bell's, are now rarely mentioned.

Shortly after making the Regal Zonaphone titles (and also ten sides for Ampersand), the Bell's left Australia for a tour of the Continent, and England. They did not have an easy journey and eventually arrived in London with very little money, and waning enthusiasm. Things brightened shortly after, and late in 1948 they returned to Australia, leaving behind them a host of recordings and a delighted bunch of English jazz fans.

On their return to Australia, the band now known as Graeme Bell and His Australian Jazz Band, changed the personnel somewhat, made a tour of this country, playing a series of concerts and dances, and toured with Rex Stewart. A second trip to England was arranged which proved more successful than the first, and resulted once again in some fine recordings. They returned home again in March 1952, and shortly after disbanded. Occasionally, they reform the group for a jazz concert, but have given regular playing away altogether and settled down with their careers and families.

Between 1944 and 1953, Graeme Bell's Australian Jazz Band made some 200 titles for the Australian, English, French, American, Czech and German record companies, which is remarkable for a group of jazzmen who taught themselves to play jazz by listening to jazz records, and were well established before they heard any American musicians in the flesh.

Frank Johnson's Fabulous Dixielanders, were one of Australia's first post-war bands, and are still playing regular engagements. One of the band's biggest "breaks" was a six week engagement to play at Collingwood Town Hall, one of Melbourne's biggest Saturday night dance halls. That was in May 1947, and they have been playing there regularly once a week ever since; which I feel establishes some kind of record. The music played by Frank Johnson's group is similar to Lu Waters and Turk Murphy, although no attempt has been made to copy any one style. The music is happy, and Johnson himself is an excellent trumpet player. The trombonist, Warick Dyer deserves special mention for he is undoubtedly Australia's best tailgate trombonist. On record he doesn't seem to show his greatness so much, yet in the flesh, he is better than Turk Murphy on record, a comparison which Warick would modestly deny, yet a view held by many local collectors and musicians. He has the swing, the vitality, the musicianship and the restraint which is so essential in the school of N. O. jazz.

(Turn to page 27)

MARY GARDEN ON RECORD

BY RUBY COLLINGS

The collector of Mary Garden recordings face an amazing and tragic fact. It is difficult to understand why so few recordings of this great artist were made, especially since her recording career lasted nearly thirty years. In that span of time, her entire list numbered only thirty four sides (one unissued), and three cylinders. Her first recording session was made in London when only twenty-five years of age, and here, the pattern for future sessions was set, for two years passed before she again faced a recording horn.

The clear, lyric beauty of her voice was a natural for the role she created, of Melisande in Debussy's Pelleas et Melisande, and the first take of her second series, was an excerpt from this opera. Three other Debussy sides were made, all with the composer at the piano.

Born in Aberdeen, Scotland in 1877, Mary Garden was brought to America when still a child. She began her musical training early in life, under the guidance of the finest voice teachers in Paris, and was only twenty-three when she made her successful debut in Louise, at the Opera Comique. Tho her recording career began in London in 1902, she did not face a recording horn on American soil until 1911.

The great care with which she prepared for each of her many roles was reflected in the brilliance and technique of her performances, and the same remarkable quality and charm illuminated the few sides she made of the ballads of her birthplace. The one selection I consider an outstanding example of this superb quality, and my favorite among her too few recordings, is Lang's Irish Love Song.

Her American triumphs began with the title role in Thais at the Manhattan Opera House, November, 25, 1907. The critics failed to share the enthusiastic acclaim of her audience, and soundly criticized her performance. On January, 3, 1908, her second American creation was offered in the title role of Louise. Again she electrified her audiences, but some critics, still unable or unwilling to acknowledge Miss Garden's success, either made only slight mention of her performance, or ignored it completely.

Probably her greatest triumph was her Salome, which opened at the Manhattan, January, 28, 1909. Adding to an already brilliant performance of a difficult role, her Dance Of The Seven Veils won outstanding praise, from both audience and the press.

The turning point in Mary Garden's brilliant career occurred during the 1918-19 season, when success failed to crown her interpretations of two titular roles. The first was a world premiere of Fevrier's "Gismonda", January, 14, 1919, and the second, Massenet's "Cleopatre". Her last notable success was in the American premiere of Alfano's "Resurrection", and her final operatic appearance was in "Carmen".

(DISCOGRAPHY ON PAGE 26)

Announcing...

THE AMERICAN BLUES SOCIETY is being formed by several St. Louis fans and collectors interested in the preservation, documentation, and promotion of authentic blues and skiffle music.

A NATIONAL ORGANIZATION will first be set up to release LP's, publish a quarterly bulletin, and correlate the efforts of LOCAL ORGANIZATIONS to be set up in any locality where enough interest warrants. The PROGRAM of the NATIONAL Organization (A. B. S.) is as follows:

1. The collection of recorded material for release on records to be given to members.
2. The collection of interviews, blues text translations, and biographical and discographical research, and any other material that may be of interest to blues fans and collectors, for inclusion in the ABS' Quarterly.
3. The encouragement of fans in local areas to set up their own local clubs.

The suggested PROGRAM of LOCAL CLUBS follows:

1. Search for blues talent known to have been in the area at one time.
2. Interview of this talent and any subsequent discoveries.
3. Transcription of blues texts.
4. Interviews of local talent for bio-discographical data.
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London, N. W. 2, England

THE EDDIE CANTOR STORY

HIGHLIGHTS IN THE
LIFE AND CAREER
OF A FABULOUS
PERSONALITY

BY GEORGE C. COLLINGS

Born of poverty and tragedy, with adversity his bosom companion during the early years of his life, Eddie Cantor's near half century career in show business reads like a chapter from an Alger classic. He began life on a cold, raw day on Eldridge Street of New York's Lower East Side, January, 31st, 1892, a son of poor Russian immigrants, Michael and Minnie Iskowitz. Little is factually known of them except that they waged, as did so many of their neighbors, an unceasing and unequal battle with the economic forces of the day. This struggle no doubt contributed much to their early deaths, leaving little Eddie Israel Iskowitz an orphan at two years of age. He grew up under the watchful eye of his Grandma Esther and her care and devotion remains to this day one of his fondest childhood memories.

That he nurtured an unyielding determination to escape from the poverty and misery of his restricted existence is apparent from the tenacity with which he pursued his dream of a career in show business. From the moment he faced his first audience as a professional in 1909 for the People's Vaudeville Company, his career has been an amazing series of triumphs, thru all the major entertainment mediums, completing the cycle with his TV debut in 1951.

Even before 1909 he seemed to have found the magic formula for success, and from several successful appearances on local amateur nights, he teamed up with Joe Malitz for an engagement at Carey Walsh's Coney Island saloon. His early repertoire at Walsh's consisted of "four or five" songs, and on Saturday nights when business was best, he would ingeniously repeat each number with variations twenty times or more. For this, he received \$3.00 per night. It was during this period that he demonstrated his alertness and ability to take advantage of a lucrative situation. He observed that the waiters received a commission of ten per cent on sales, and on week-ends alone, commissions and tips averaged twice the salary he and Joe received for the entire week. He made a quick decision. Instead of forsaking art for business, he combined the two and became a singing waiter. Joe quit.



Above: Eddie as he appeared in his first year in Ziegfelds' Follies (1917)

Left: Eddie Cantor today.

Photos courtesy Los Angeles (Calif.) Examiner

One of the momentous associations of his career occurred at this time. He met a young piano playing comic who was also trying to get a firm footing on the road to fame in show business, and they teamed up for a season at Walsh's. This association has endured to this day, and the piano player, Jimmy Durante, is one of Eddie's closest friends. The team proved very popular, especially with the wealthier patrons. With a shrewd and uncanny sense of showmanship not usually associated with such young and inexperienced trouperers, they memorized the favorite songs of the wealthier patrons, and as each one entered the saloon, the boys would serenade him with his favorite tune. In nearly all cases, this meant an instant and substantial reward in greenbacks.

A perennial anecdote concerns the night a rowdy, drunken crowd insisted on the boys delivering a song about a bluebird. To avert trouble, they decided on a desperate line of strategy. Improvising the words as Jimmy improvised the tune, Eddie came thru with a reasonable facsimile of a bluebird song. But not to the satisfaction of the crowd. "Hey, that wasn't the bluebird I meant," one of the men yelled. Cantor faced him with a vacant stare. "Oh, are there two bluebirds?" he asked.

After leaving the vodvil circuit he caught on with Bedini & Arthur, a juggling team, for a walk-on part at \$30 a week. In a short while, the principles realized their audiences were directing much of their applause to the young assistant. To add variety to the act, Eddie had gradually worked in a black-face routine, and it proved very popular with the customers. The situation called for quick action on the part of the principles, and act they did. Discarding the juggling, they devoted their efforts to comedy routines exclusively. Eddie was accepted as a junior member of the act, and for the first time, his name appeared in print on a professional program, and his salary rose to \$35 a week.

(Turn to page 10)

THE EDDIE CANTOR STORY

(Continued from page 9)

He was a regular member of the 1910 cast of Gus Edward's "School Days" revue with other future greats as George Jessel, Julius (Groucho) Marx, Eleanor Powell and Hildegard. This led to a starring role in his first song revue "The Kid Cabaret" in 1912, followed by a successful run in 1914 in an act called "The Master And The Man" with Al Lee. His blackface singing in this act created more than a passing interest, and set the stage for greater triumphs to come in musical revues. By 1916 he had attracted the attention of the great Ziegfeld, who featured him in the Frolics of that year. The following year Ziegfeld moved him to the Follies where he shared the "glitter and glory" with such illustrious personalities as Bert Williams, Fanny Brice, Will Rogers, W. C. Fields and others. This association proved a very happy and prosperous one for young Cantor, and it lasted thru the 1919 season. The following year he signed his first recording contract with Brunswick for a fee of \$220,000.

His meteoric rise to the top in the brief span of less than twelve years was nothing short of sensational. From the drab tenements of the Lower East Side to the splendor of the fabulous Ziegfeld Follies, the distance was simply a matter of a few miles, but to Eddie the void was calculated in units of time; days, months and years filled with the passionate devotion to a dream. The journey had been anything but easy, but the years had been kind.

Generous to a fault, he has never been known to side-step an opportunity to offer inspiration and a helping hand to young hopefuls on the way up. Many famous names in the entertainment field can trace the turning point of their career directly to the "big push" given them by Eddie. For example, a few of the more famous personalities are Burns & Allen, Dinah Shore, Deanne Durbin and Parkyakarkus. We are all familiar with these great names in showbusiness. Equally generous in his praise of fellow entertainers, this quality gained for him the undying loyalty and devotion of all who worked with him. A classic example of this was his reply to a question concerning his association with the great Bert Williams, who preceded him as a member of the Ziegfeld Follies. "My association with him was a joy and an education, for Bert was not only a great actor, but a great and liberal teacher. He was the whitest black man I ever knew, and one of the finest artists the musical comedy stage has ever had."

HIGHLIGHTS IN CANTOR'S LIFE AND CAREER FROM 1920

1920 Signed with Schubert for \$1400 per week, and starred in their production "Broadway Brevities Of 1920."

1922 Starred in "Midnight Rounders" another Schubert production. This was his first starring tour and played to capacity audiences thruout the country.

1923 - 1926 Starred in the Ziegfeld musical, "Kid Boots" from 1923 to 1925. Made the movie version in 1926 . . . NBC paid him a top \$1500 each for a series of 15 minute stints on Eveready Hour (1926) . . . On April, 15, 1923

Dr. Lee de Forest demonstrated the first sound-on-film feature at the Rivoli Theatre in N. Y. Among the pioneer stars featured were Eddie Cantor, Weber & Fields, Sissle & Blake, Phil Baker and others.

1927 He returned to the Ziegfeld Follies for one season as the top star. This was the 21st edition of the Follies.

1929 Master of Ceremonies at the opening of the Ziegfeld Roof, where prices were from \$500 to \$1000 per table . . . Starred in the musical success "Whoopee." . . . Old Gold paid him \$7500 for endorsing their product . . . Reported to have amassed a fortune of more than \$5 million which was second only to David Warfield.

1930 Starred in the movie version of "Whoopee." Received \$7500 a week at the Palace (NY)

1931 Starred in Goldwyn's "Palmy Days" In February made his first NBC network appearance on the Rudy Vallee Show . . . In September he appeared on NBC in his own show for Chase & Sanborn with Rubinoff and his violin. In this show he introduced Deanna Durbin, Bobby Breen and others who went on to greater heights in the entertainment world.

1932 Starred in movie "The Kid From Spain," and this picture was the first film booked into the Palace (Nov.) after it had been converted into a straight movie house.

1933 Starred in Warner's "Roman Scandals. "

1935 Starred in "Kid Millions" one of his most successful pictures . . . To CBS where he starred in the Pebeco, Texaco and Camel shows.

1936 Starred in movie "Strike Me Pink" Co-starred with Gypsy Rose Lee in "Ali Baba Goes To Town" . . . Originated idea of the March Of Dimes to combat polio.

1942 Active in war work, entertaining service men and women . . . Made many appearances at Hollywood Canteen.

1941 Starred in musical comedy "Banjo Eyes. "

1943 Starred in movie "Thank Your Lucky Stars"

1944 Created the "Purple Heart Circuit" in which he and other top flight entertainers toured hospitals playing to the sick and wounded.

1945 Co-starred with Joan Davis in the movie "Show Business. "

1948 Co-starred with Joan Davis in the movie "If You Knew Susie. "

1950 Received "One World Committee" award for his work in promoting world peace. . . Began regular TV program appearances.

(NOTE: "The Eddie Cantor Story" is an abridgment of my "Eddie Cantor: Man And Artist")
G. C. C.

EDDIE CANTOR DISCOGRAPHY

COMPILED BY LARRY F. KINER

Matrix No.	Catalog No.	Date Made	Title
B-20216	Vi 18342	7/12/17	Modern Maiden's Prayer
B-20217	Vi 18342	7/12/17	That's The Kind Of A Baby For Me
	Vo	1917	Modern Maiden's Prayer
	Vo	1917	That's The Kind Of A Baby For Me
	Pat 22163	1918/9	The Last Rose Of Summer
	Pat 22163	1918/9	You Don't Need The Wine
67953	Pat 22201	1918/9	When They're Old Enough To Know Better
67954	Pat 22201	1918/9	At The High Brown Babies' Ball
67977	Pat 22201	1918/9	I've Got My Captain Working For Me Now
67979	Pat 22260	1918/9	Don't Put A Tax On The Beautiful Girls
68091	Pat 22260	1918/9	At The High Brown Babies' Ball
68188	Pat 22318	1918/9	When It Comes To Lovin' The Girls
68189	Pat 22318	1918/9	I Never Knew I Had A Wonderful Wife
Aeolian-Vocalion	1220	ca. 1919	Modern Maiden's Prayer
"	"	"	That's The Kind Of Baby For Me
Aeolian-Vocalion	1228	ca. 1919	Down In Borneo Isle
"	"	"	Hello, Wisconsin
Aeolian-Vocalion	1233	ca. 1919	Dixie Volunteers
"	"	"	I Don't Want To Get Well
4467	Em 1071	1920	We Don't Need Wine To Have A Wonderful Time
4508	Em 1071	1920	Don't Put A Tax On The Beautiful Girls
4509	Em 1094	1920	When They're Old Enough To Know Better
4629	Em 10102	1920	I Used To Call Her Baby
4630	Em 10105	1920	Give Me The Sultan's Harem
4670	Em 10102	1920	You'd Be Surprised
4734	Em 10134	1920	The Last Rose Of Summer
4759	Em 10105	1920	When It Comes To Lovin' The Girls
4760	Em 10119	1920	Come On And Play Wiz Me
4779	Em 10119	1920	All The Boys Love Mary
4780	Em 10134	1920	You Ain't Heard Nothin' Yet
41171	Em 10200	1921/2	Argentines, Portugese And The Greeks
41172	Em 10200	1921/2	Noah's Wife Lived A Wonderful Life
41208	Em 10212	1921/2	Snoops The Lawyer
41207	Em 10212	1921/2	The Older They Get, The Younger They Want 'Em
41230 41239	Em 10292	1921/2	She Gave Them All The Hah-Hah-Hah
41375	Em 10263	1921/2	Dixie Made Us Jazz Band Mad
41376	Em 10263	1921/2	When I See All The Lovin' They Waste On Babies
41453	Em 10301	1921/2	I Wish That I'd Been Born In Borneo
41494	Em 10292	1921/2	Palasteena
41534	Em 10301	1921/2	Margie
41551	Em 10327	1921/2	You Oughta See My Baby

EDDIE CANTOR DISCOGRAPHY (2)

Matrix No.	Catalog No.	Date Made	Title
41632	Em 10349	1921/2	Never Knew
	Em 10352	1921/2	Timbuctoo
	Em 10352	1921/2	My Old New Jersey Home
41852	Em 10397	1921/2	Anna In Indiana <i>also Regal 9115</i>
	Em 10397	1921/2	Oh, They're Such Nice People
80328	Co A-3624	4/28/22	I Love Her, She Loves Me
80342	Co A-3624	5/10/22	I'm Hungry For Beautiful Girls
80439	Co A-3682	7/5/22	Oh, Is She Dumb (Remade: 7-28-22)
80440	Co A-3682	7/5/22	Susie
80636	Co A-3754	10/30/22	Sophie
80637	Co A-3754	10/30/22	He Loves It
80715	Co A-3784	12/13/22	Joe Is Here
80716	Co A-3784	12/13/22	How Ya Gonna Keep Your Mind On Dancing
81004	Co A-3906	5/4/23	I Love Me
81005	Co A-3906	5/4/23	Ritzi Mitzi
81073	Co A-3934	6/12/23	Oh Gee, Oh Gosh, Oh Golly, I'm In Love
81076	Co A-3934	6/14/23	(Steady) Eddie
81148	Co A-3964	7/26/23	No, No, Nora
81149	Co A-3964	7/26/23	Yes, We Have No Banana Blues
81459	Co 56-D	1/4/24	Oh Gee, Georgie
81460	Co 56-D	1/4/24	If You Do What You Do
81666	Co 120-D	4/4/24	I'll Have Vanilla
81667	Co 120-D	4/4/24	On A Windy Day Down In Waikiki
81779	Co 140-D	5/14/24	Oh Papa
81780	Co 140-D	5/14/24	Monkey Doodle
81878	Co 182-D	7/18/24	Charley, My Boy
81904	Co 196-D	8/8/24	No One Knows What It's All About
140037	Co 213-D	9/12/24	Doodle Doo Doo
140106	Co 234-D	10/14/24	How I Love That Girl
140145	Co 256-D	11/17/24	Those Panama Mamas
140213	Co 277-D	12/29/24	Goo, Goo, Good Night, Dear
140223	Co 283-D	1/6/25	Laff It Off
140499	Co 364-D	4/6/25	If You Knew Susie
140558	Co 397-D	4/27/25	We're Back Together Again (Remade: 6/1/25)
140641	Co 415-D	6/1/25	Row, Row, Rosie
140925	Co 457-D	9/10/25	Oh Boy, What A Girl
140926	Unissued	9/10/25	Jake, The Plumber
140928	Unissued	9/10/25	Eddie's Trip Abroad
BVE-49001-2 Vi 21831		12/18/28	Makin' Whoopee! HMV B 3116, Victor 24330
BVE-49002-4 Vi 21831		12/18/28	Hungry Women HMV B 3116, Victor 24330
BVE-49688 Vi 21862		1/28/29	Cantor's Auto Horn Song
BVE-49689 Vi 21862		1/28/29	I Faw Down And Go Boom
BVE-51610 Vi 21982		4/5/29	Hello, Sunshine, Hello HMV B 3738
BVE-51611 Vi 21982		4/5/29	If I Give Up The Saxophone HMV B 3738

EDDIE CANTOR DISCOGRAPHY (3)

Matrix No.	Catalog No.	Date Made	Title
BVE-57129	Vi 22189	10/29/29	My Wife Is On A Diet
BVE-57130	Vi 22189	10/29/29	Cantor's Tips On The Stock Market
	HOW K-6	1930	Ballyhoo/Cheer Up
PBVE-68306	Vi 22851	8/23/31	There's Nothing Too Good For My Baby
(NOTE: Vi 22851 is labeled as by Gus Arnheim's Orchestra with no mention made of Eddie Cantor. However, it is Cantor who does the vocal on this recording.)			
152316	Co 2723-D	11/2/32	What A Perfect Combination
152317	Co 2723-D	11/2/32	Look What You've Done
15075	Mel 13001 Conq 8351 BT 4011	May 1934	Over Somebody Else's Shoulder <i>Imperial Broadcast 4011</i>
15076	Mel 13001 Conq 8351 BT 4011	May 1934	The Man On The Flying Trapeze <i>Imperial Broadcast 4011</i>
LA-204	Mel 13183 Conq 8427	May 1934	Mandy
LA-205	Mel 13183	May 1934	An Earful Of Music <i>Rex 8390</i>
LA-206	Mel 13184 Conq 8427	May 1934	When My Ship Comes In
LA-207	Mel 13184 <i>Pe 13063</i>	May 1934	Okay Toots
2822	DeE M-30140	1938	Says My Heart, Little Lady
2823	DeE M-30140 <i>DeF 6741</i>	1938	Lambeth Walk
	DeE F-6748	July 1938	That's The Kind Of Baby For Me
	DeE F-6748	July 1938	Making The Best Of Every Day
LA-2049	Co 35325	11/26/39	The Only Thing I Want For Christmas
LA-2050	Co 35325 Co "A" 2	11/26/39	If You Knew Susie
(NOTE: LA-2049 with Mitchell Boychoir)			
LA-2171	Co 35428	2/29/40	Little Curly Hair In A High Chair
LA-2172	Co 35428 Co "A" 2	2/29/40	Margie
69143	De 3798 De 23985 De 11045	5/6/41	Makin' Whoopee!
69144	De 24597	5/6/41	Yes Sir, That's My Baby!
69146	De 3873	5/6/41	They Go Wild, Simply Wild Over Me
69145	De 23986	5/6/41	Oh Gee, Oh Gosh, Oh Golly, I'm In Love
70539	De 4314	3/19/42	We're Having A Baby
70540	De 4314 De 23985 De 11045	3/19/42	Now's The Time To Fall In Love
(NOTE: 70539 with June Clyde.)			
L - 3648	De 23529	10/17/44	Around And Around And Around
L - 3649	De 23529	10/17/44	You Kissed Me Once
(NOTE: De 23529 with Nora Martin)			
3668	De 23986	10/31/44	If You Knew Susie
3669	De 23987	10/31/44	You'd Be Surprised
3670	De 23988	10/31/44	Dinah
3671	De 23723	10/31/44	Ma (He's Making Eyes At Me)
3673	De 24597	11/1/44	Alabama Bound
3674	De 24597 23723	11/1/44	Margie
3675	De 23987	11/1/44	Ida (Sweet As Apple Cider)
3676	De 23988	11/1/44	How Ya Gonna Keep 'Em Down On The Farm
LA 1152	De 25495		Alexander's Ragtime Band
(NOTE: De 25495 with Bing Crosby and Connie Boswell)			
	<i>also De 1887</i>		
	<i>Br E 02572</i>		

*Rex 8389 That's The Kind of
a Baby For Me
Making the Best
of Each Day*

EDDIE CANTOR DISCOGRAPHY (4)

*See also
Fall 1955
issue p. 19.*

<u>Matrix No.</u>	<u>Catalog No.</u>	<u>Date Made</u>	<u>T</u>
	V Disc 4		In My Arms
	V Disc 358		How Ya Gonna Keep 'Em Down On The Farm
	Musi N-11		Tweedle De Dee, Tweedle De Dum
(NOTE: The above is a Musicraft "children's" album issued in the mid 1940's. Any information regarding same will be appreciated.)			
ST-71	Pan 036		One-zy, Two-zy
ST-83	Pan 044		Josephine, Please No Lean On The Bell
ST-84	Pan 044		Makin' Whoopee!
D9-AB-1935	BB 30-0010	9/29/49	I Never See Maggie Alone
D9-AB-1947	BB-30-0010	9/29/49	The Old Piano Roll Blues
	20-3705		<i>Enjoy Yourself / I Love Her</i>
EO-VB-3922	Vi 20-3751	3/23/50	The Old Piano Roll Blues
EO-VB-3923	Vi 20-3751	3/23/50	Juke Box Annie
(NOTE: Vi 20-3751 with Lisa Kirk)			
BX-117-B	Top Ten 117		Hall Of Records
B-118-AT	Top Ten 118		How Old Is Cantor?
I-119-A-2	Top Ten 119		His School Days
B-120-A	Top Ten 120		His Fool Days
BX-121-B	Top Ten 121		He Kills Vaudeville
I-122-HT	Top Ten 122		He Flunks His Physical--Part 1
B-123-A	Top Ten 123		He Flunks His Physical--Part 2
BX-124-B-2	Top Ten 124		The Girl's In Cantor's Life
(NOTE: Top Ten is an album of four (4) records and are probably excerpts from his various radio shows.)			
F1-467	Cap L-467	1953	Now's The Time To Fall In Love When I'm "The President" If You Knew Susie
F-2-267	Cap L-467	1953	Josephine, Please No Lean On The Bell Pretty Baby You Must Have Been A Beautiful Baby Yes Sir, That's My Baby!
F-3-467	Cap L-467	1953	Makin' Whoopee! Ma (He's Makin' Eyes At Me) Bye Bye Blackbird
F-4-467	Cap L-467	1953	Margie Row, Row, Row How Ya Gonna Keep 'Em Down On The Farm One Hour With You
(NOTE: The above songs were taken direct from the soundtrack of the Warner Brothers pictures "The Eddie Cantor Story" released in 1953.)			
12416	Cap 32159	4/2/54	Maxie The Taxi--Part 1
12417	Cap 32159	4/2/54	Maxie The Taxi--Part 2

Please send any additional information regarding this discography to
Larry F. Kiner - 843 Third Street, Santa Monica, California.

My grateful thanks to my many friends who
were so generous with their help in compiling
this discography, and without whose help it could
not have been completed.

My special thanks to the following:

Helen Chmura of Columbia Records
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Howard Caro of Decca Records
Warren K. Plath, Allen G. Debus, G. O. Moran,
and Mr. Eddie Cantor himself.

vi 47-3238

RECORD REVIEWS

BY FRED WILGUS

Paul Clayton
WHALING SONGS AND BALLADS
(Stinson SLP 69, 10" LP)

Clayton is a vigorous singer who avoids the prettiness of too many professional singers of folksongs, although his pleasing renditions are not in the class of field recordings. The latter fact is understandable, since he is not presenting a live tradition. Produced in cooperation with the New Bedford Whaling Museum, this disc provides thirteen songs of the vanished whaling trade. Some, such as "The Sailor's Alphabet" and "Off to Sea Once More," were known to other seamen; and some, such as "Blow Ye Winds" and "Greenland Fishery," have become familiar through performance by professional "folksingers." But a number of these songs, "A Fitting Out," for example, have been unearthed from whaling logs and set to tunes thought to be associated with the texts, or fitting the texts. The result makes excellent listening. Clayton's rendition of "Rolling Home," is haunting without losing the vigor which was a part of the traditional rendition.

Bill Monroe
I'M WORKING ON A BUILDING
A VOICE FROM ON HIGH
(Decca 29348)

The Monroe aggregation still furnishes one of the too few examples of true "hillbilly" performance. The A. P. Carter version of the traditional holiness song is backed by a contemporary sacred number, both well presented.

Curly Holiday
I'M THE DEVIL WHO MADE HER THAT WAY
BORN TO BE LONELY
(King 1423)

The "A" side is the latest (and one of the best) in the current country cycle of the "honky-tonk angel." Holiday's voice is sure without excessive styling.

Ewan MacColl
FOUR PENCE A DAY AND OTHER BRITISH
INDUSTRIAL FOLKSONGS
Accompanied by Brian Daly
(Stinson SLP 79, 10" LP)

These eleven songs are sung in varying styles and dialects with a true feeling for authentic performance and a truly artistic touch. The haunting beauty of the ornamented style of "The Collier Laddie," the rollicking "Wark of the Weavers," and the satirical "Coal Owner and the Pitman's Wife," all have their appeal. Ironically, an American version of "The Gresford Disaster" would be classified as "hillbilly." Except for sophisticated guitar accompaniment which can be ignored, this release will provide pleasure and enlightenment for the collector.

Peter Seeger
FRONTIER BALLADS
Folkways FP 5003; 2 10" LP, FP 48-5 and FP 48-6. (Available singly or as a set).

Peter Seeger is one of our finest singers of folk songs. He had the decency to learn the folk style while he was learning American folksongs. In the process he became one of the finest of five-string banjo pickers. Selections on these discs are illustrative of songs of the American Frontiers beginning in the second quarter of the nineteenth century. But they are good listening in their own right. A few of the items, such as the excellent performance of "Joe Bowers," are in the older folk style; but most are sung with banjo in the more recent rhythmic style which underlies hillbilly. Especially well done are "Johnny Gray," "Ox Driver's Song," and "Ground Hog." Among the unusual items are "No Irish Need Apply," "Cowboy Yodel" and "Wake Up, Jacob."

Harry and Jeanie West
SOUTHERN MOUNTAIN FOLK SONGS
(Stinson SLP 36, 10" LP)

Here are ten traditional songs sung in the style you can call hillbilly if you care to. The West's sings the songs passed on to them in the style they know - the style which grew out of folksinging in the 1920's. Items such as "Down in a Willow Garden" might have been taken from commercial records - but aren't. And songs such as "Nellie Cropsey" have never, to my knowledge, appeared on hillbilly records. Historians of hillbilly style can argue about certain resemblances. That is not the point. Harry and Jeanie West, North Carolina songers, now resident in New York City, are true folk artists who respond to and resist the pressures of commercial music. They have produced unquestionably the finest album of commercially recorded Southern mountain folksongs in the contemporary style.

Milt Okun
EVERY INCH A SAILOR, FORECASTLE SONGS
AND SHANTIES.
(Stinson SLP 65, 10" LP)

The fifteen songs here recorded are well selected from the sailing repertoire. Unfortunately the style bears little resemblance to sailor singing. "Jack Was Every Inch a Sailor" should be sung with vigor rather than sweetness, and the shanty "Fire Down Below," is not a sentimental ditty. A fair comparison can be made with Paul Clayton's album reviewed above, as some of the same songs are included. Okun is too often a musician who has failed to "unlearn" his art to adopt the art of the folksinger. But he does sometimes project for the average listener. The music is good, but the style is not folk.

(Turn to page 28)

REFLECTIONS ON THE ORIGIN OF A JAZZ TUNE

(Continued from page 7)

"Squeeze Me" melody: the same series of two bar phrases, cadential points, descending diminished chords and minor ending.

There are other recordings of "The Boy in the Boat" which are not bona fide versions, relevant to the discussion here. The Charlie Johnson item is, in reality, an original by Johnson entitled "The Rock".

Charlie Johnson and his (Small's) Paradise Orch. Sept., 1928 Victor 21712; different version BB: B10248. Reissue: Victor LP Label "X" LVA 3026 Reissue: Folkways FP 69

Somewhere between the recording date and the date it was issued, it acquired the erroneous title. There is no similarity between "The Rock" and the material being discussed here. "The Boy and the Boat" recorded by 'The Lion' is simply "Squeeze Me" sans verse and vocal.

Willie "The Lion" Smith (piano solo) 1939 Commodore 525. (composer credit: Williams-Waller)

NOTES

1. For some interesting and revealing information on the authorship of this jazz standard, see the article by Dr. Edmond Souchon, "Let's Keep the Record Straight." In: The Second Line, Vol 3, nos. 7 & 8 (July & Aug., 1952), p. 13.
2. The subject of these titles is, of course, the clitoris. E. Partridge, however, in his Dictionary of Slang and Unconventional English, 3rd ed (N. Y., The MacMillan Co., 1950), p. 87b, mentions that 'boy' was a late nineteenth and twentieth-century expression for the penis.
3. A record review by Brian J. Sheridan in: The Australian Jazz Quarterly, no. 18 (Sept., 1952), p. 20.
4. Harrison Smith, "Lightning Strikes Twice." In: Jazz Forum, no. 5, (Autumn, 1947), p. 17.
5. They All Played Ragtime. N. Y., A. A. Knopf, 1950. See especially p. 77-78.
6. Folkways FP 253, 3 vols. See Vol. 2, item no. 32.
7. Charlie Christian, Chicago vocalist of the Twenties and husband of Lillie Delk, said the tune quite often and says that the first time he heard "The Boy in the Boat" it was sung by a drummer named Sonny Reed in 1923. And another Chicago musician remembers hearing the tune in 1920, sung by a female impersonator working under the pseudonym of Gloria Swanson. Orrin Keepnews, Omer Simeon and Hank Duncan all say it was an early Harlem 'party' tune. Tony Parenti, Joe Sullivan, Zutty Sigleton, Johnny St. Cyr, Dr. Edmond Souchon believe it to be of Midwestern origin, but all hold that it was well-known before 1925.
8. For an interesting study on this subject, see Guy B. Johnson, "Double Meaning in the Popular Negro Blues." In: The Journal of Abnormal and Social Psychology 22: 12-20 (April, 1927).
9. Rudi Blesh, Shining Trumpets. N. Y., A. A. Knopf, 1946. p. 167.

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I would appreciate hearing from someone who has the original Paramount recording of George Hannah's "Boy in the Boat" or anyone who can supply me with information as to what happens on beats 2, 3, and 4 of The Meade Lux Lewis' piano chorus. I have the reissue and this particular spot has been deleted. I would also be happy to hear from anyone with additional information on the tunes discussed in this article. And can somebody supply me with a tape or acetate of the Humphries Bros. recording of "St. Louis Tickle?"

I am especially grateful to Dr. E. Souchon, of the New Orleans Jazz Club, and to 'Doc' Cehardo, deummer at Jazz Limited, for helpful research in two key cities relevant to the discussion here--New Orleans and Chicago.

OKEH-VOCALION NUMERICAL CHECK LIST

COMPILED BY LARRY F. KINER

Catalog NO.	Matrix No.	TITLE	ARTIST
1000		PLANTATION BLUES	SONNY CLAY'S PLANTATION ORCH.
3-19-26		CHICAGO BREAKDOWN	"
1001		I'M GONNA SHOUT ALL OVER GOD'S HVN.	COTTON BELT QUARTET
		WE'LL BE READY WHEN THE GREAT DAY COMES	"
1002		CHARLESTON BLUES	VIOLA McCOY with THE DIXIE TRIO
		SOUTH STREET BLUES	"
1003		PIG ALLEY STOMP	THREE JOLLY MINERS
		RIDICULOUS BLUES	"
1004		MINOR BLUES	THREE JOLLY MINERS
		CHICAGO BACK STEP	"
1005		LORD, I'VE DONE WHAT YOU TOLD ME TO	COTTON BELT QUARTET
		GOLDEN SLIPPERS	"
1006		GEORGIA MAN	TEDDY PETERS
		WHAT A MAN	"
1007		TOO BAD	KING OLIVER'S JAZZ BAND
		SNAG IT	"
1008		ALL NIGHT SHAGS	THE CHICAGO HOTTENTOTS
		PUT ME IN THE ALLEY	"
1009		PANAMA LIMITED BLUES	ADA BROWN
		TIA JUANA MAN	"
1010		29TH & DEARBORN	RUSSELL'S HOT SIX
		SWEET MUMTAZ	"
1011		DO IT MR. SO-SO	ROSA HENDERSON with FOUR
		FULTON STREET BLUES	MUSICAL BLACKBIRDS
1012	E 2884 W	SWING ALONG!	UNBRIAN GLEE CLUB
	E 2888 W	MA HONEY	"
1013	E 2885 W	EXHORTATION	UNBRIAN GLEE CLUB
	E 2886	"	"
	E 2890 W	RAIN SONG	"
1014	E 2914 W	JACKASS BLUES	KING OLIVER'S DIXIE SYNCOPATORS
	E 2892 W	DEEP HENDERSON	"
1015	E 2882 W	NOBODY ELSE WILL DO	EDMONIA HENDERSON
	E 2880 W	WHO'S GONNA DO YOUR LOVIN'	"

OKEH - VOCALION NUMERICAL CHECK LIST (2)

Catalog NO.	Matrix NO.	TITLE	ARTIST
1016	E 2859 W	SADIE GREEN (The Vamp of New Orleans)	DELIA and GENE COLLINS
	E 2862 W	I'M SITTING ON TOP OF THE WORLD (Just Rolling Along, Just Rolling Along)	"
1017	E 2918 W	SORROW VALLEY BLUES	IRENE SCRUGGS
	E 2916 W	HOME TOWN BLUES	"
1018	E 2896 W	LIFE'S RAILWAY TO HEAVEN	HERMES ZIMMERMAN
	E 2894 W	THE CHIEF CORNER STONE	"
1019	E 2868 W	FAT MEAT AND GREENS	JELLY ROLL MORTON
	E 2868 W	"	"
	E 2866 W	SWEETHEART O' MINE	"
	E 2866	"	"
1020	E 2864 W	THE PEARLS	JELLY ROLL MORTON
	E 2870 W	KING PORTER STOMP	"
1021		HERE COMES MY BABY CHICAGO POLICEMEN BLUES	ROSA HENDERSON with The Three HOT ESKIMOS
1022	E 3044	GIVE ME THAT OLD TIME RELIGION	COTTON BELT QUARTET
	E 3046	IN MY HEART	"
1023	E 3211	SWING LOW SWEET CHARIOT	COTTON BELT QUARTET
	E 3212	"	"
	E 3213	"	"
	E 3215	I COULDN'T HEAR NOBODY PRAY	"
	E 3216	"	"
1024	E 3268	GO DOWN MOSES	COTTON BELT QUARTET
	E 3236	STEAL AWAY TO JESUS	"
	E 3237	"	"
1025	E 3193	DADDY COME BACK	ROSA HENDERSON
	E 3194	"	"
	E 3195	I'VE GOT SOMEBODY NOW	"
	E 3196	"	"
	E 3197	"	"
1026	E 3189	HOCK SHOP BLUES	ROSA HENDERSON
	E 3190	"	"
	E 3191	I'M SAVIN' IT ALL FOR YOU	"
	E 3192	"	"
1027		STATIC STRUT STOMP OFF, LET'S GO	ERSKINE TATE'S VENDOME ORCH. "
1029		LEAVING TOWN TO WEAR YOU OFF MY MIND HATEFUL PAPA BLUES	SAMMIE LEWIS with His Bambille Syncopators
1030	E 3220	ARKANSAS SHOUT	LEWIS & ORCH.
	E 3221	"	"

OKEH - VOCALION NUMERICAL CHECK LIST (3)

Catalog NO.	Matrix NO.	TITLE	ARTIST
1030	E 3222	THERE'LL COME A TIME	LEWIS & ORCH.
	E 3223	"	"
1031	E 3174 W	EVIL MINDED BLUES	VIRGINIA LISTON
	E 3174	"	"
	E 3170 W	TITANIC BLUES	"
	E 3171 W	"	"
	E 3170	"	"
	E 3171	"	"
1032	E 3169 W	ROLLS-ROYCE PAPA	VIRGINIA LISTON
	E 3177 W	I'M GONNA GET ME A MAN, THAT'S ALL	"
1033	E 3179 W	SUGAR FOOT STOMP	KING OLIVER & his Dixie
	E 3179	"	Syncopators
	E 3181 W	WA WA WA	"
	E 3181	"	"
1034	E 3187 W	REST YOUR HIPS	WILMER DAVIS
	E 3186 W	GUT STRUGGLE	"
	E 3185 W	"	"
1035	E 3166 W	STRUGGLING	JIMMY BERTRAND'S WASHBOARD
	E 3167 W	"	WIZARDS
	E 3164 W	LITTLE BITS	"
1036	E 3163 W	NOT TO-DAY, SWEET COOKIE	BIDDY PAIGE & "POPO" WARFIELD
	E 3159 W	I CAN'T DO THAT	"
	E 3160 W	"	"
1037	E 3156 W	GEORGIA BO-BO	LILL'S HOT SHOTS
	E 3156	"	"
	E 3157 W	DROP THAT SACK	"
	E 3158 W	"	"
	E 3157	"	"
	E 3158	"	"
1038	E 3361	ROUGH HOUSE BLUES (A Reckless Woman's	ROSA HENDERSON
	E 3363	" Lament)	"
	E 3366	SHE BELONGS TO ME (He Belongs To Me)	"
1039	EW 3419	GO 'WON TO TOWN	DEWEY JACKSON'S PEACOCK ORCH.
	EW 3421	WHAT DO YOU WANT POOR ME TO DO	FLOYD CAMPBELL
	EW 3422	"	"
1040	EW 3415	SHE'S CRYING FOR ME	DEWEY JACKSON'S PEACOCK ORCH.
	EW 3415 W	"	"
	EW 3417	CAPITOL BLUES	"
1041	E 3443 W	GAMBLIN' GEORGE BLUES	MISSOURI ANDERSON
	EW 3443	"	"
	E 3445 W	SOMEBODY ELSE'S BLUES	"
	EW 3445	"	"

OKEH - VOCALION NUMERICAL CHECK LIST (4)

Catalog NO.	Matrix NO.	TITLE	ARTIST
1042	E 3438 W	PEBBLE BLUES	THE PEBBLES
	EW 3438	"	"
	EW 3439	"	"
	E 3440 W	CAN'T SLEEP BLUES	"
	E 3441 W	"	"
	EW 3440	"	"
	EW 3441	"	"
1043	E 3575 W	GEORGIA GRIND	EDMONIA HENDERSON
	E 3576 W	DEAD MAN BLUES	"
1044	E 3629 W	PRETTY MAN BLUES	LUELLA MILLER
	E 3630 W	"	"
	E 3628 W	DAGO HILL BLUES	"
1045	E 3617 W	PISTOL PAUL'S SERMON	JAZZ BABY MOORE & CO.
	E 3620 W	MORNING PRAYER	"
1046	E 3607 W	BLACK CAT BLUES	OLD PAL SMOKE SHOP
	E 3603 W	SURPRISED BLUES	"
	E 3604 W	"	"
1047	E 3602 W	SETTING SUN BLUES	GEORGE HANNAH
	E 3600 W	HURRY HOME BLUES	"
1048	E 3598 W	STRING BAND BLUES	KANSAS CITY BLUES STRUMMERS
	E 3595 W	BROKEN BED BLUES	"
	E 3594 W	"	"
1049	E 3555 W	TACK ANNIE	KING OLIVER & His Dixie
	E 3556 W	"	Syncopators
	E 3847 W	NEW WANG WANG BLUES	"
	E 3846 W	"	"
1050	E 3660 W	SLOW MOTION BLUES	SONNY CLAY'S PLANTATION ORCH.
	E 3661 W	CALIFORNIA STOMP	"
1051	E 3756	TELL ME HOW DID YOU FEEL	REV. J.M. GATES & His Cong.
	E 3757	"	"
	E 3758	WAITING AT THE BEAUTIFUL GATE	"
	E 3759	"	"
1052	E 3760	GOIN' TO HEAVEN ANYHOW	REV. J.M. GATES with His Cong.
	E 3761	"	"
	E 3762	"	"
	E 3750	PRAYING FOR THE PASTOR	"
	E 3751	"	"
1053	E 3752	YOU CAN TELL THE WORLD ABOUT THIS	REV. J.M. GATES with His Cong.
	E 3753	"	"
	E 3754	FOUR AND TWENTY ELDERS	"
	E 3755	"	"

OKEH - VOCALION NUMERICAL CHECK LIST (5)

Catalog NO.	Matrix NO.	TITLE	ARTIST
1054	E 3885 W	MESSIN' AROUND	FESS WILLIAMS' ROYAL FLUSH ORCH.
	E 3884 W	"	"
	E 3886 W	HIEBIE JEBBIES	"
	E 3887 W	"	"
1055	E 3870 W	DEVIL AND MY BROWN BLUES	SAM BUTLER
	E 3871 W	"	"
	E 3876 W	YOU CAN'T KEEP NO BROWN	"
	E 3877 W	"	"
1056	E 3878 W	CHRISTIANS FIGHT ON, YOUR TIME AIN'T LONG	SAM BUTLER
	E 3879 W	"	"
	E 3880 W	HEAVEN IS MY VIEW	"
	E 3881 W	"	"
1057	E 3872 W	POOR BOY BLUES	SAM BUTLER
	E 3873 W	"	"
	E 3874 W	JEFFERSON COUNTY BLUES	"
	E 3875 W	"	"
1058	E 4094 W	ATLANTA BLACK BOTTOM	FESS WILLIAM'S ROYAL FLUSH ORCH.
	E 4092 W	HIGH FEVER	"
1059	E 3843 W	SOMEDAY SWEETHEART	KING OLIVER & His Dixie
	E 3842 W	"	Synocopators
	E 3845 W	DEAD MAN BLUES	"
	E 3844 W	"	"
1060	E 3831 W	IDLE HOUR SPECIAL	JIMMY BERTRAND'S WASHBOARD
	E 3830 W	"	WIZARDS
	E 3833 W	47TH STREET STOMP	"
	E 3832 W	"	"
1061	E 4054	JUST BEYOND JORDAN	BLIND JOE TAGGART
	E 4055	"	"
	E 4051	TAKE YOUR BURDEN TO THE LORD	"
	E 4050	"	"
1062	E 4046 W	EVERYBODY'S GOT TO BE TRIED	BLIND JOW TAGGART & EMMA
	E 4047 W	"	TAGGART
	E 4046	"	"
	E 4047	"	"
	E 4044 W	I WILL NOT BE REMOVED	"
	E 4045 W	"	"
	E 4044	"	"
	E 4045	"	"
1063	E 4049	I'LL BE SATISFIED	BLIND JOE TAGGART & EMMA
	E 4048	"	TAGGART
	E 4052	I WISH MY MOTHER WAS ON THAT TRAIN	"
	E 4053	"	"

OKEH - VOCALION NUMERICAL CHECK LIST (6)

Catalog No.	Matrix No.	TITLE	ARTIST
1064	E 4110 W	EAST ST. LOUIS TOODLE-O	DUKE ELLINGTON and his
	E 4111 W	"	KENTUCKY CLUB ORCH.
	E 4114 W	BIRMINGHAM BREAKDOWN	"
	E 4115 W	"	"
	E 4114	"	"
	E 4115	"	"
1065	E 4183 W	CLARINET MARMALADE	FLETCHER HENDERSON and his
	E 4182 W	"	"
	E 4184 W	HOT MUSTARD	"
	E 4185 W	"	"
1066	E 4166	MY GOOD LORD'S DONE BEEN HERE	SWANEE JUBILEE SINGERS
	E 4167	"	"
	E 4168	I'VE OPENED MY SOUL	"
	E 4169	"	"
1067	E 4192 W	NOAH BUILDING THE ARK	REV. S.J. WORELL
	E 4193 W	"	"
	E 4197 W	CHRIST HEALING THE BLIND	"
	E 4196 W	"	"
1068	E 4191 W	THE PRODIGAL SON	REV. S.J. WORELL
	E 4190 W	"	"
	E 4194 W	ZACHARIAS THE TAX COLLECTOR	"
1069	E 4179 W	WASHBOARD BLUES	RED NICHOLS & his FIVE
	E 4178 W	"	PENNIES
	E 4181 W	THAT'S NO BARGAIN	"
	E 4180 W	"	"
1070	E 4170 W	KEEP ON THE FIRING LINE	BLIND JOE TAGGART & JAMES
	E 4171 W	"	TAGGART
	E 4172 W	THE HALF AIN'T NEVER BEEN TOLD	"
	E 4173 W	"	"
1071	E 4242	GO THOU AND PREACH MY GOSPEL	REV. S.J. WORELL
	E 4243	"	"
	E 4246	MUST JESUS BEAR THE CROSS ALONE?	"
	E 4247	"	"
1072	E 4244	DANIEL IN THE LION'S DEN	REV. S.J. WORELL
	E 4245	"	"
	E 4248	WHAT A MAN SOWETH SO SHALL HE REAP	"
	E 4349	"	"
1073	02873	GO DOWN MOSES	ROLAND HAYES
	02874	BY AN' BY	"
1074	02875	STEAL AWAY	ROLAND HAYES
	03177	SWING LOW, SWEET CHARIOT	"

OKEH - VOCALION NUMERICAL CHECK LIST (7)

Catalog No.	Matrix No.	TITLE	ARTIST
1075	E 4224 W	SOMEDAY SWEETHEART	EVELYN THOMPSON
	E 4225 W	"	"
	E 4226 W	I GOT A PAPA DOWN IN NEW ORLEANS, ANOTHER PAPA UP IN MAINE	"
	E 4227 W	"	"
1076	E 4263 W	BUDDY'S HABITS	RED NICHOLS & HIS FIVE PENNIES
	E 4264 W	"	"
	E 4265 W	"	"
	E 4260 W	BONEYARD SHUFFLE	"
	E 4261 W	"	"
	E 4262 W	"	"
1077	E 4321 W	IMMIGRATION BLUES	DUKE ELLINGTON & HIS KENTUCKY CLUB ORCH.
	E 4322 W	"	"
	E 4323 W	THE CREEPER	"
	E 4324 W	"	"
1079	E 4394 W	BABY WON'T YOU PLEASE COME HOME	FLETCHER HENDERSON AND HIS ORCH.
	E 4395 W	"	"
	E 4396 W	"	"
	E 4397	SOME OF THESE DAYS	"
	E 4398	"	"
	E 4399	"	"
1080	E 4438 W	TWELVE O'CLOCK BLUES	LUELLA MILLER
	E 4439 W	"	"
	E 4440 W	DOWN THE ALLEY	"
	E 4441 W	"	"
1081	E 4442	RATTLE SNAKE GROAN	LUELLA MILLER
	E 4443	"	"
	E 4445	DREAMING OF YOU BLUES	"
	E 4444	"	"
1082		YOUR ENEMIES CANNOT HARM YOU THE GOSPEL TRAIN IS COMING	EDWARD W. CLAYBORN "
1083	E 4497	AFTER YOU'RE GONE	EVELYN THOMPSON
	E 4499	"	"
	E 4498	"	"
	E 4502	STACK O'LEE BLUES	"
	E 4500	"	"
	E 4501	"	"
1084	E 4585	ONE MORE KISS	EVELYN THOMPSON
	E 4586	"	"
	E 4542	WHEN TOMORROW COMES	"
	E 4543	"	"
	E 4544	"	"

OKEH - VOCALION NUMERICAL CHECK LIST (8)

Catalog No.	Matrix No.	TITLE	ARTIST
1085	E 4506	MY PRETTY GIRL	FESS WILLIAMS AND HIS ROYAL
	E 4507	"	FLUSH ORCH.
	E 4508	"	"
	E 4503	WHITE GHOST SHIVERS	"
	E 4505	"	"
	E 4504	"	"
1086	E 4511	SONG OF THE COTTON FIELD	DUKE ELLINGTON & HIS KENTUCKY
	E 4512	"	CLUB ORCH.
	E 4513	"	"
	E 4510	NEW ORLEANS LOW DOWN	"
	E 4509	"	"
1087	E 4598	GAMBLERS' BLUES	FESS WILLIAMS AND HIS ROYAL
	E 4599	"	FLUSH ORCH.
	E 4601	I WASN'T SCARED BUT I JUST THOUGHT	"
	E 4602	THAT I HAD BETTER GO	"
1088	E 4726	P.D.Q. BLUES	CLARENCE WILLIAMS AND HIS
	E 4727	"	WASHBOARD BAND
	E 4728	CUSHION FOOT STOMP	"
	E 4729	"	"
1089	E 4693	CHRIST'S BAPTISM	REV. S. J. WORELL
	E 4692	"	"
	E 4695	HE 'ROSE FROM THE DEAD	"
	E 4694	"	"
1090	4603	JOHN HENRY BLUES	WILLIAM FRANCIS & RICHARD SOWELL
	4604	"	"
	4605	"	"
	E 4606	ROUBIN BLUES	"
	E 4607	"	"
	E 4608	"	"
1091	E 4696	GOD HEARD PRAYER	REV. S. J. WORELL
	E 4697	"	"
	E 4698	BLACK HORSE PAWIN' IN THE VALLEY	"
	E 4699	"	"
1092	E 4788	FIDGETY FEET	FLETCHER HENDERSON AND HIS ORCH.
	E 4789	"	"
	E 4787	"	"
	E 4792	SENSATION	"
	E 4790	"	"
	E 4791	"	"

PLEASE NOTE!!

Many thanks to Helene F. Chmura of Columbia Records for her invaluable assistance in making this numerical check list possible. L. K.

OKEH - VOCALION NUMERICAL CHECK LIST (9)

Catalog No.	Matrix No.	TITLE	ARTIST
1093	E 4833	LET THAT LIE ALONE	THE GUITAR EVANGELIST
	E 4834	"	"
	E 4843	JESUS WILL MAKE IT ALL RIGHT	"
	E 4844	"	"
1094	E 6188 W	JOHN HENRY	HENRY THOMAS
	E 6191 W	COTTONFIELD BLUES	"
1095	E 4775	WHEN ALL THE SAINTS GO MARCHING IN	VIOLET HARMONY SINGERS
	E 4776	"	"
	E 5158	LORD, I CAN'T STAY AWAY	"
	E 5159	"	"
1096	E 4836	THERE'LL BE GLORY	THE GUITAR EVANGELIST
	E 4837	"	"
	E 4839	DEATH IS ONLY A DREAM	"
	E 4838	"	"
1097	E 4841	LET JESUS LEAD YOU	THE GUITAR EVANGELIST
	E 4842	"	"
	E 4846	BYE AND BYE WHEN THE MORNING COMES	"
1098	E 5057 W	BLACK DIAMOND EXPRESS TO HELL (Pt. 1)	REV. A. W. NIX AND HIS
	E 5058 W	BLACK DIAMOND EXPRESS TO HELL (Pt. 2)	CONGREGATION
1099	5106	I'M GOIN' HUNTIN'	JIMMY BERTRAND'S WASHBOARD
	5108	IF YOU WANT TO BE MY SUGAR PAPA	WIZARDS
1100			
(8-22-27)	5102	EASY COME, EASY GO BLUES	JIMMY BERTRAND'S WASHBOARD
	5103	"	WIZARDS
	5104	THE BLUES STAMPEDE	"
1101	5098	DOWN IN BLACK BOTTOM	BERT (SNAKE ROOT) HATTON
	5100	FREAKISH RIDER BLUES	"
1102	5081	CARRIER PIGEON BLUES	LUELLA MILLER
	5082	"	"
	5083	PEEPING AT THE RISING SUN BLUES	"
	5084	"	"
1103	5086	TRIFLIN' MAN BLUES	LUELLA MILLER
	5089	JACKSON'S BLUES	"
1104	5091	THROUGH AND THROUGH BLUES	LUELLA MILLER
	5092	SMILING ROSE BLUES	"
1105	5095	NORTH WIND BLUES	LUELLA MILLER AND HER DAGO
	5096	EAST ST. LOUIS BLUES	HILL STRUTTERS
1106	E 5072	BOW DOWN BLUES	FLORENCE LOWERY
	E 5076	POOR GIRL BLUES	"

(CONTINUED IN THE FALL ISSUE)

MARY GARDEN DISCOGRAPHY

Pathe 8558 London 1902 COMIN' THROUGH THE RYE (9½")

Pathe 8558 London 1902 JOCK O'HAZELDEAN "

(Above with piano acc., and with English announcements)

(1) G.&T. 33447 Paris 1904 PELLEAS ET MELISANDE (Mes longs cheveux)
(2) IRCC 106-A (Reissue) " " "

G.&T. 33449 Paris 1904 ARIETTES OUBLIEES (Green) #5
IRCC 106-B (Reissue) " "

G.&T. 33450 Paris 1904 ARIETTES OUBLIEES (L'ombre des arbres) #3
IRCC 107-A (Reissue) " "

G.&T. 33451 Paris 1904 ARIETTES OUBLIEES (Il pleure dans mon coeur) #2
IRCC 107-B (Reissue) " "
(The four G.&T. sides with piano acc. by Claude De bussy)

Edison 17020 Paris 1908 CHERUBIN (Chanson du duc)

Edison 17323 Paris 1908 CHANT VENITIEN

Edison 17595 Paris 1908 THAIS (Arioso)
(Note: These Edison's were two minute cylinders)

Col. 30695 N.Y. 1911 TRAVIATA (Quel est donc ce trouble charmant)
Col. A-5284

Col. 30696 N.Y. 1911 TRAVIATA (Pour jamais ta destinee)
Col. A-5284

Col. 30699 N.Y. 1911 JONGLEUR DE NOTRE DAME (Liberte)
Col. A-5289

Col. 36385 N.Y. 1912 LOUISE (Depuis le jour)
Col. A-5440

Col. 36386 N.Y. 1912 THAIS (L'amour est une vertu rare)
Col. A-5440

Col. 19886 N.Y. 1914 JOHN ANDERSON, MY JO
Col. A-1190

Col. 19887 N.Y. 1914 COMIN' THROUGH THE RYE
Col. A-1190
Col. 2012-M

Col. 19888 N.Y. 1914 JOCK O'HAZELDEAN
Col. A-1191

Col. 19891 N.Y. 1914 BLUE BELLS OF SCOTLAND (Orch. acc.)
Col. A-1191

(Turn to page 31)

JAZZ IN AUSTRALIA (Continued from page 7)

The recordings made by the Johnsons number almost 100, yet outside of Australia, few people seem to have heard of them, which is a pity, for the part they have played in forming "Australian Jazz" is a large one.

The Southern Jazz Group of Adelaide, South Australia, also played their part. Led by pianist-trombonist Dave Dallwitz, this group (with Graeme Bell's A. J. B.) were responsible for a lot being written about the "Australian Sound." The earlier "Memphis" recordings of the S. J. G. were excellent, although little was heard of them outside of private record sessions. Of these "Memphis" label records, five outstanding sides which spring to mind are "Sweet Georgia Brown," "Original Stump Jump Blues," "Doctor Jazz," "Ragtime Tuba," and "1919." They are now among the rarest in Australia, and are very difficult to come by. Later however, the band experimented by mixing New Orleans jazz with Ellington jazz, and specialized in Australian compositions, fully believing in the "Australian Sound" myth. Having neither the originality nor the musicianship, they failed, but not before they made six sides for Parlophone. At present, some of the original members of the Southern Jazz Group, are playing with Bruce Gray's Jazzmen in Adelaide, and recently recorded for "Phillips."

One of Melbourne's youngest jazz bands now enjoying national fame, is Len Barnard's Jazz Band. In five years this group has climbed from obscurity to number one position in Australis's jazz field. Essentially a New Orleans style band, they have three LP's and nineteen 78's to their credit. Not much by American standards, but in view of the small response given by the public to jazz, this is an excellent indication of their popularity. The word "copyist" has often been heard in discussions about the Barnards, and in some cases this was correct. Now however, they have a style and seem to have settled down.

Bob Barnard (Len's brother), made six sides for Jazz Heritage, a label owned by collector Tony Standish. He used Warick Dyer and Nick Polites from Frank Johnson's Fabulous Dixielanders, and Len Barnard for this date. Under the name of Bob Barnard's Alfrey Street Stompers this LP has caused more controversy than any other disc released here. New Orleans collectors are divided, for an attempt was made to emulate the washboard groups of the 1920's. Whether they succeeded must be left for the listener to decide.

JAZZ CLUBS

One of Melbourne's oldest Jazz Clubs is the Southern Jazz Society. Mrs. Shirley House, who at the time was Miss Shirley Wood, was responsible for the formation of the society. Feeling that record collectors needed somewhere to play and discuss records, she called together some interested friends, and despite a lot of criticism from older musicians and collectors, managed to establish the society as a meeting place for collectors from all over Melbourne. Its fame has spread to other states, and visitors from all over Australia are not uncommon. Prominent Melbourne collectors give record recitals to members fortnightly and some of our leading jazz figures owe their "name" to their earlier interest in the society. The annual ball has become a feature of the Southern Jazz Society and a highlight of the Melbourne jazz scene.

(Turn to page 28)

SALE AL McREA, SR. SALE P. O. Box 182 Westville, N. J.

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GENE AUSTIN			
WHAT A LIFE/LET IT RAIN	E VI 19677	1.00	
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DREAM MOTHER/GARDEN IN THE RAIN	E VI 21915	1.50	
SWEETHEART OF SIGMA CHI/ARE U HAPPY	E VI 20977	1.50	
YESTERDAY/ONE SWEET LETTER FROM YOU	E VI 20730	1.00	
LONESOME ROAD/(CRUMIT) WAKE NICODEMUS	E VI 21098	1.50	
SMITH BALLEW ORCH.			
IF MY HRT COULD TALK/FLOATING ON BUBBLE	E VO 3448	1.00	
SNUGGLE ON UR SHOULDER/DANCING ON CEILING	E PE 15566	1.50	
WHEN I GROW TOO OLD/NIGHT IS YOUNG	E PE 16059	1.50	
SUMMER COMING ON/WHY CAN'T THIS GO ON	E PE 15610	1.50	
HOME/ I PROMISE YOU	E PE 15548	1.50	
IN MY HIDEAWAY/CRAZY PEOPLE	E OR 2462	1.50	
BLUE BARRON ORCH.			
ADIOS AMERICANO/LITTLE RED FOX	E BB 10581	1.00	
BUNNY BERIGAN			
AN OLD STRAW HAT/LOVELIGHT IN STARLIGHT	E VI 25816	1.50	
CHARLESTON CHASERS (NICHOLS)			
MISS. MJD/MELANCHOLY BABY	E CO 1335-D	2.00	
AIN'T MISBEHAVIN'/MOANIN' LOW	E CO 1891-D	2.00	
DEANNA DURBIN			
LA TRAVIATA/ ITS RAINING SUNBEAMS	E DE 1471	1.00	
IL BACIO/SOMEONE TO CARE	E DE 1097	1.50	
LAST ROSE OF SUMMER/HOME SWEET HOME	E DE 2758	1.00	
WALTZING IN THE CLOUDS/WHEN APRIL SINGS	E DE 3414	1.00	
DUKE ELLINGTON			
EBONY RHAPSODY/SAT. NIGHT JUNCTION	E VI 25816	1.50	
LIBBY HOLMAN			
THE WAY HE LOVES/AIN'T NO SWEET MAN	E BR 3798	5.00	
AL JOLSON			
SONNY BOY/RAINBOW 'ROUND BY SHOULDER	E BR 4033	2.50	
HAL KEMP ORCH.			
SHUFFLE OFF TO BUFFALO/42ND ST.	E BR 6471	2.50	
SECOND HAND STORE/HIAWATHA LULLABY	E BR 6568	2.00	
LAUGHING AT ME/THIS YEAR'S KISSES	E BR 7812	1.50	
MEMORIAL ALBUM P-51 (4 RECORDS)	N	10.00	
FRANCIS LANGFORD			
SMILIN' THRU/A LITTLE LOVE	E DE 4020	1.00	
WHO AM I/COOL OF EVENING	E DE 3433	1.00	
FOOL FOR LOVE/TEARS	E DE 2386	1.00	
MAN WITH MANDOLIN/ECHO OF HAWAII	E DE 2595	1.00	
AND SO DO I/LOVE LIES	E DE 3345	1.00	
SCRAPPY LAMBERT			
BEGGARS OF LIFE/WOMAN DISPUTED	E BR 4054	1.50	
MEMPHIS RAMBLERS			
U DON'T NEED GLASSES/BUILDING A HOME	E VI 22704	1.50	
MEMPHIS FIVE			
CHOO-CHOO/EVENING	E PA 036151	1.00	
JOHN MACCORMACK (* W. FRITZ KREISLER, VIOLIN)			
FALLING IN LOVE WITH SOMEONE	E VI 64174	1.00	
MORNING (RARE)	E VI 64498	1.50	
ROSE OF MY HEART	E VI 66012	1.00	
* WHEN NIGHT DESCENDS	E VI 87571	2.00	
SILVER THREADS AMONG THE GOLD	E VI 64260	1.00	
* AVE MARIA	E VI 87192	2.50	
BEAUTIFUL ISLE OF SOMEWHERE	E VI 64428	1.00	
LITTLE BIT OF HEAVEN	E VI 64543	1.00	
LOVE'S GARDEN OF ROSES	E VI 64787	1.00	
WHEN IRISH EYES ARE SMILING	E VI 64631	1.00	
STAR SPANGLED BANNER	E VI 64664	1.00	
THANK GOD FOR A GARDEN	E VI 64900	1.00	
* SERENATA	E VI 87647	1.50	
ENDEARING YOUNG CHARMS	E VI 64180	1.00	
* THE LAST HOUR	E VI 87576	1.50	
IT'S A LONG WAY TO TIPPERARY	E VI 64476	1.50	
THE ROSARY	E VI 64257	1.00	
WHO KNOWS	E VI 64424	1.00	
LITTLE MOTHER OF MINE	E VI 64778	1.00	
RED NICHOLS 5 PENNIES			
AVALON/NOBODY'S SWEETHEART	E BR 3854	2.50	
SOPHIE TUCKER			
AIN'T GOT NOBODY/AFTER YOU'RE GONE	E OK 40837	2.50	
DON'T WANTA GET THIN/THAT'S WHAT I CALL	E VI 21995	2.50	
PAUL WHITEMAN ORCH. (* BING)			
SEL. FROM SHOWBOAT/OL' MAN RIVER (12")	E VI 35912	1.50	
SOLILQUY/WHEN DAY IS DONE (12")	E VI 35828	1.00	
GRAND CANYON SUITE (12")	E VI 36303	1.00	
*SIDE BY SIDE/PRETTY LIPS	E VI 20627	2.50	
ETHEL WATERS			
BIRMINGHAM BERTHA/AM I BLUE	N CO 1837-D	1.50	
YOU'LL WANT ME BACK/SUGAR	N CO 14146-D	1.50	

JAZZ IN AUSTRALIA (Continued from page 27)

A newly formed club, The Bunk Johnson Appreciation Society, intends bringing the music of New Orleans today to interested people. Working in conjunction with the B. J. A. S. in England, the organization has plans for releasing records and publishing discographies. Only time will tell of its success, but if keenness counts, then its founder, Graeme Vanderstoel need not worry. Both the Southern Jazz Society, and the Bunk Johnson Appreciation Society, are non-profit organizations and any membership fees charged are for running purposes only.

AUSTRALIAN JAZZ CONVENTION

We Australians are proud of our Jazz Conventions, for we know of no other similar function held in the world. Held annually in an Australian capital city they serve the purpose of bringing together, jazz musicians and collectors from all over the country, to play, discuss, and to drink. The Graeme Bell Band and the Southern Jazz Group formed the nucleus of the first convention, and with some early Melbourne musicians, collectors and their women-folk, launched a movement which this year holds its ninth gathering. The conventions now held are a far cry from the first Christmas week in 1946. Although an attempt is made to keep the conventions for musicians and collectors only, the general public manages to see and hear some of Australia's well known jazzmen. Riverboat trips, street parades and concerts are part of any Australian Jazz Convention, and each year the committee, which is an honorary one selected each year, endeavor to surpass the previous year's success.

MAGAZINES

At present, only three magazines dealing entirely with jazz, are published in Australia. The Australian Jazz Quarterly which has reached twenty-four issues in nine years, is the oldest of the jazz magazines. Formerly owned and published by William H. Miller, one of Australia's pioneer jazz authorities, this mag reached a very high standard and the new editors hope to continue this standard.

Matrix, the other mag, is devoted entirely to discographical research of a general nature and has now reached its fifth issue. Edited by the team who have taken over Australian Jazz Quarterly (Martin John Kennedy and myself), and similar to the English magazine Discophile, but in no way rivalling it, Matrix hopes to assist collectors all over the world.

The Southern Rag, formerly the official organ of The Southern Jazz Society, has now entered the jazz field as an article magazine. As yet, nothing of an international nature has been planned, but if success is evident, then no doubt it will follow in the footsteps of the Australian Jazz Quarterly and Matrix.

RECORD COMPANIES

Those at present issuing jazz discs are, Clef, His Master's Voice, Parlophone, Decca, Regal Zonophone, Decca, Columbia, Jazzart, Capitol, Phillips, Mercury, Manhattan, English H. M. V., A. J. Q. Records, Festival, Swaggie, Vocalion, Parlo, London, Vogue, Brunswick and Melodisc.

The following companies have folded and their records are fast becoming collectors items: Elmer, Zenith, Memphis, Ampersand, Esquire, XX, Jazz Heritage, Wilco, Circle-Australia, and Blue Star.

RECORD REVIEWS (Continued from page 15)

Wanda Wayne
THE LIGHT ACROSS THE RIVER
I GOTTA GO GET MY BABY
(King 1437)

This release features a fine brassy delivery of honky-tonk material. It is a must for all collectors of this style.

Don Reno, Red Smiley,
and the Tennessee Cutups
SPRINGTIME IN HEAVEN
I'M BUILDING A MANSION IN HEAVEN
(King 1409)
MACK'S HOEDOWN
I'M THE BIGGEST LIAR IN TOWN
(King 1433)

Collectors of authentic hillbilly records cannot afford to pass up these recordings. As usual, the boys are at their best on gospel harmony, but their fine instrumentals are worthy of preservation.

CURRENT LONG PLAY ALBUMS

COUNT BASIE
RCA - VICTOR LPM - 112 (12")
A "Collectors' Issue" of twelve instrumentals featuring eight heretofore unreleased numbers recorded by the Count from 1947 to 1950.

JOHN GORDY'S RAGTIME PIANO
RCA - VICTOR LPM - 1060 (12")
Ricky-tic piano backed by a sax, banjo, tuba and drums, in a rousing, nostalgic delivery of a batch of tunes out of the past. John Gordy is one of the few remaining authentic stylists out of old New Orleans.

THE SONG SWAPPERS
Folkways FP - 911 (10")
An appealing collection of folk songs from several countries delivered with a vocal sincerity and feeling that offsets an apparent lack of training. Group is backed by some great banjo accompaniment.

PERSONNELS OF JAZZ BANDS MENTIONED

GRAEME BELL'S AUSTRALIAN JAZZ BAND
Rojer Bell (tpt); Derek Bentley (tbn); Don "Pixie" Roberts (clt); Ade Monsborough (tpt, clt, alto); Graeme Bell (pno); Bud Baker (bjo & gtr); Lou Silbereisen (tuba, bass); Johnny Sangster (dms)
FRANK JOHNSON'S FABULOUS DIXIELANDERS
Frank Johnson (tpt); Warwick Dyer (tbn); Nick Polites (clt); Frank Gow (pno); Bill Tope (bjo & gtr); Jack Connolly (tuba, bass); Wes Brown (d);
SOUTHERN JAZZ GROUP (Memphis Band)
Bill Munro (tpt); Dave Dallwitz (tbn); Bruce Gray (clt); Leo Fisher (pno); Johnny Malpas (bjo, gtr); Bob Wright (tuba); Joe Tippet (dms).
LEN BARNARD'S JAZZ BAND
Bob Barnard (cnt); Alf Hurst (tbn); "Tich" Bray (clt); Graeme Coyle (pno); Peter Cleaver (bjo, gtr); Ron Williamson (tuba, bass); Len Barnard (dms); (Doc Willis, Frank Traynor (tbns); Greg Clarke (pno); Ade Monsborough (alto, clt); have also recorded as members of the Barnard Band.

JAZZ IN DENMARK

(Continued from page 4)

CECIL AAGAARD AND HIS SWINGSTERS
(1940)

I Can't Love You Anymore	Odeon D 423, D 301
Baby, Won't You Please Come Home	Odeon D 423
Blues Upstairs/Nagasaki	Odeon D 424
My Bonnie Is Over The Ocean/Chinatown	Odeon D 445

ALL DANISH STARBAND
(1940)

Jumping Jive/Moonglow	Odeon D 413
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SVEND ASMUSSEN & HIS "SKANDIA" TRIO
(1940)

June Night	Odeon D 396
Tea For Two	Odeon D 396, D 868

HIS "ARENA" QUINTET

Put On Your Old Grey Bonnet/My Blue Heaven	Odeon D 404
--	-------------

HIS SEXTET

Sweet Sue/Limehouse Blues	Odeon D 448
---------------------------	-------------

(1941)

Ring Dem Bells/Miss Annabelle Lee	Odeon D 507
-----------------------------------	-------------

HIS QUINTET

(1942)

I Heard/Panhandle Pete	Odeon D 770
Look Out/Plinke-plonke	Odeon D 811

HIS ORCHESTRA

(1944)

How'm I Doin'/That's My Weakness Now	Tono SP 4367
--------------------------------------	--------------

KJELD BONFILS - piano solos.

(1942)

Eeny Meeny Miney Moe/Blue Midnight	Odeon D 516
Irritation Blues/Silly Sally	Odeon D 519

BENT FABRICIUS-BJERRE & HIS ORCHESTRA

(1942)

Ain't She Sweet	Odeon D 522, D 874
Lawd, You Made The Night Too Long	Odeon D 522

(1943)

The Jeep Is Jumpin'/Moments Like This	Odeon D 523
---------------------------------------	-------------

NIELS FOSS AND HIS SHORTWAVEBAND

(1942)

Rain/Shortwave Blues	Odeon D 814
----------------------	-------------

FOSS w. FREDDY ALBECK, vocal

Out Of Nowhere/It Had To Be You

Linger Awhile/Lover Come Back To Me

(1943)

Wham/Absolutely

Tono SP 4197

Tono SP 4199

Tono SP 4245

HARLEM KIDDIES

(1941)

One O'clock Jump

I Ain't Got Nobody

(1944)

May-Fair Boogie/Do You Wanna Jump

Alligator Swing/Bye Bye Blues

Odeon D 508, D 305

Odeon D 508

Odeon D 943

Odeon D 944

(Turn to page 30)

(Continued from page 29)

BRUNO HENRIKSEN AND HIS "ARENA" ORCHESTRA
(1944)Nightclub 34 A/I'm Getting Sentimental
Stardust/Candlelight And WineOdeon D 959
Odeon D 961BORGE ROGER HENRICHSEN - piano solos.
(1941)Ain't Misbehavin'/Sweet Georgia Brown
(1942)

Polyphon XS 50907

Prelude In C (Due: piano and bass)

HMV X 6877

Exactly Like Me (piano, bass, drums)

HMV X 6877

(1944)

HIS ORCHESTRA

Concerte 1-2

HMV X 6963

LEO MATHISEN AND HIS ORCHESTRA

Erik Parker, Borge Roger Henrichsen (tp); Borge Helm (as, cl);
Peter Sieben (ts); Leo Mathisen (p, vo-1); Helge Jacobsen (g, vo-2);
Carle Jensen (b); Erik Frederiksen (dm).

(1941)

Anita

Odeon D 481

D 304

D 871

Odeon D 481

I Cover The Waterfront

LEO MATHISEN, piano solos

Lonely Cabin/A Wee Bit Of Swing

Odeon D 515

LEO MATHISEN AND HIS ORCHESTRA

Erik Parker, Tage Rasmussen, Leif Johansen (tp); Palmer Traulsen,
Georg Allin Wilkenschildt, Svend Aage Nielsen, (tb); Poul Clemmensen,
Knut Knutsson (as); Georg Olsen (bs); Henry Hagemann-Larsen (ts);
Leo Mathisen (p, vo); Jorn Grauengaard (g); Carle Jensen (b);
John Steffensen (dm).

(1944)

Eps/Take The "A" Train

Tono Z 18013

POUL OLSEN AND HIS SEXTET

Poul Olsen (v); Svend Helbert (tp); Erik Kaarre (g);
Willy Grevelund (p); Jens Ringved (b); Jan Willemois (dm).

(1944)

Runnin' Wild/Mr. Sunshine

Tono SP 4397

Regarding omitted personnels please see "Jazz Directory" A - H.

W A N T E D!! W A N T E D!!

Records, Transcriptions, Sheet Music,
Anything on or by Al Jolson.Records by Cliff Edwards, Sophie Tucker,
Helen Kane, & other theatrical artists.Catalogs, Numericals, Discographical
materials, etc.Books, Periodicals, etc., on Records and
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THE QUESTION BOX

CONDUCTED BY LARRY F. KINER

This column is devoted to answering questions regarding recording artists. Though we cannot guarantee to answer all questions, every effort will be made to do so. No questions will be answered except in these columns. Drop a card to Questions & Answers, International Discophile, 1227 N. Jackson Ave., Fresno 2, California.

Q: Did Al Jolson make any other Little Wonder records besides "Back To The Carolina You Love"?

A: Rumor has spread for some time that others exist. In fact Jacob Schneider said he at one time had several, but this fact has not been confirmed.

Q: When did General Pershing record "From The Battlefields Of France"?

A: This was recorded on July 16, 1918 for Columbia. However, Columbia did not issue this item. It was released in the early '40's on Nations Forum 6933. In a later issue we will print a list of these "historical" recordings for Columbia that were not issued in 1918 but released later on the NF label.

Q: Did Lew Dockstader ever record "Mary Black From Hackensack"?

A: Yes. This cylinder was released in November, 1896. Recording company is unknown.

Q: Did Blossom Seeley ever record "Hawaiian Blues"?

A: Yes. This song was recorded for Columbia Matrix No. 79713 - on February 4, 1921. However, this item was never issued.

Q: Was the "Mystery Girl" who recorded for Columbia actually Helen Kane?

A: No. The Mystery Girl was in reality Catherine Wright.

Q: Is there any connection between "Honey Duke and His Uke" and "Crooning Andy" and Cliff "Ukelele Ike" Edwards?

A: No. "Honey Duke" was actually Johnny Marvin. "Crooning Andy" was probably Andy Razaf.

(MARY GARDEN DISCOGRAPHY)

(Continued from page 26)

Eng. Col. D-9703	N.Y. 1914	IRISH LOVE SONG	(Orch. acc.)
Eng. Col. D-1363	(Reissue)	" "	" "
Eng. Col. D-1363	N.Y. 1914	IRISH LOVE SONG/JOHN ANDERSON, MY JO	(Orch. acc)
Victor 6623	Camden 1926	LOUISE (Depuis le jour)	Orch. acc.
" "	" "	RESURRECTION (Dieu de grace)	" "
Victor 1439	Camden 1929	BEAU SOIR	(Piano acc. by Jean Dansereau)
" "	" "	CLAIR DE LUNE	" "
Victor 1480	Camden 1929	AFTON WATER	" "
" "	" "	ANNIE LAURIE	" "
Victor 1539	Camden 1929	OVER THE STEPPE	" "
(Unissued)		SOMEWHERE A VOICE IS CALLING	" "
Victor 1539	Camden 1929	CARMEN (Card scene)	Orch. acc.
Victor 7254	Camden 1929	IN THE GLOAMING	(Organ acc.)
" "	" "	JOCK O'HAZELDEAN	" "

(1) Gramophone & Typewriter, Ltd.

(2) International Record Collectors' Club

This must be an error

OUT OF THE MAIL BAG

LETTERS FROM THE MEMBERS

Mrs. Ruby Collings, Sec.,
International Discophiles, Inc.
Fresno, California

Dear Mrs. Collings:

. . . I thought the best way to answer your questionnaire regarding my phonograph record collecting activities, is to set it forth in the manner of a fireside chat, so that it would be pleasant reading to all collectors; beginners, advanced, and the very serious minded.

To begin with, I was very fortunate to be the recipient of two valuable collections from two uncles of mine. They were great music lovers and attended regularly, the performances at the Metropolitan Opera, starting from the very early 1890's. In early 1900, one of them opened up a salon, dealing in cylinders and discs of the Columbia, Edison and Victor companies. The other uncle fashioned hand-made shoes for the operatic stars, including Caruso and Scotti. From such an atmosphere, I inherited through my uncles, many stories and anecdotes of the great operatic stars. I am happy to possess a hand-made needle point bedspread that once adorned the quarters of Adelina Patti. Also a hand crocheted silk shawl of "One Thousand Flowers" that belonged to another great singer.

In the first World War, I was stationed at the Naval Base, Section 6, Sub-Chaser Station, Fort Lowry, Cropsey Avenue & Bay 17th, Brooklyn, New York. My duties were as officer in charge of receiving and shipping books, magazines and phonograph records for the boys in service. Great singers, including Geraldine Farrar, used to sing at Liberty Loan rallies from the steps in front of the New York Public Library, at 42nd Street and Broadway. I was detailed to collect the books, magazines and phonograph records for the servicemen. When Italy entered the war on the side of the Allies, the "Italian Night" was sponsored in New York's Grand Central Palace, where Caruso and Zenatello sang. In my capacity I was able to get the personal autographs of these renowned artists.

In the last World War, my son was stationed at Pisa, Italy, in charge of war prisoners. He was detailed to bring war prisoners home at the German base at Wiesbaden. My son met many music lovers and record collectors, and made many contacts for me. I sent many CARE parcels in return for phonograph records. I still correspond with many of them today. In the camp at Pisa, my friend of very long standing, and a friend to many other collectors, Mr. Roberto Bauer, was held erroneously for a short time.

private office of Mr. Charles M. Schwab, founder and Chairman of the Board of Bethlehem Steel Corp., and his brother Edward. I was the fortunate recipient of Mr. Schwab's record collection. Mr. Schwab and Mr. Paul D. Cravath, his personal lawyer, were great patrons of the Metropolitan Opera. Mme Sembrich was a personal friend of Mr. and Mrs. Schwab. Every Friday or Saturday evenings, a musicale was held, and many opera singers attended. This gave me the idea of having recorded musicales in my home, with some of the then known record collectors, as early as the 1930's.

From all of the above, it can be summarized that I have been closely connected with records and record collecting, further back than anyone else in America. My activity, and exchanging records of international flavor, dates back further than anywhere. The knowledge and experience that I have gained through so many years, is second to none, even to the many experts and researchers of today. My collection was formidable already, long before top collectors here became very serious minded in their collecting desires. In fact, I have brought more records of international rarity to America than anyone else I know. I have been able to help many top collectors acquire extreme rarities; items they never hoped to possess. In all, I have tried to be a real friend of the record collector, whether he be a novice or an advanced collector. I have been a champion to the cause that is so alluring to all collectors. In this respect, it may be noted that the fore-runner of the MUSIC page in Hobbies was actually formulated in my home, before our good friend Albert Wehling was set in Chicago.

In closing, I wish to extend a hand to all collectors, big or small, dealers and collector-dealers, researchers, and anyone connected in any way with phonograph records. It is a pleasure and a privilege to do so, and to warmly accept each and every one in a hearty spirit of real friendship. This relationship should be spread around amongst all record collectors, so that this great hobby of ours may reach the high proportions that we could all be proud of. With all the great progress that has been made in recent years, and with the ever increasing number of collectors, we still have not reached the circle of collection, pedestalled, or looked up to, as it is in Europe. I am sure, that with time, the leading collectors here will formulate circles, or avenues, that will bring the record collecting field to the same purpose and level of Paintings, Rare Books, Stamps, Objects of Art, Antiques, etc., where it most honorable belongs.

Sincerely,

(Signed) M. J. Prospect.
740 E. 183rd St.,
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P. S. It will be a pleasure to correspond with all collectors, seeking or giving advice, and to exchange views. Sincere efforts will be given to those anxious to augment their collections with items not at their depots of supply.



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(DL-101)

(Muggsy Sprecher, Skip Diringer, Sammy Gardner,
Bob Dorries, Wally Eckhardt, Jerry Fisele)

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OF MY JELLY ROLL . . HANGOVER LAMENT . . SAINTS . .
ROYAL GARDEN BLUES . . LONESOME ROAD.

SID DAWSON'S RIVERBOAT RAMBLERS
(DL-109)

(Jack Ivett, Sid Dawson, Bob Dietz, Jim Lindner)
WHEN ERASTUS PLAYS HIS OLD KAZOO . . TIGER RAG . .
SQUEEZE ME . . RIVERBOAT SHUFFLE . . SHE LOOKS LIKE
HELEN BROWN . . STRUT MISS LIZZIE . . MUTE-NE

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JAZZ
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GENE AUTRY

UNDER FIESTA STARS/A NITE IN ARGENTINA
AT MAIL CALL/I'LL BE BACK
SILVER SPURS/OLD FASHIONED HOWDOWN
I WANT TO BE SURE/DON'T LIVE A LIE
KITTY BROWN

DECEITFUL BLUES/DON'T LET NO ONE MAN
MILTON BROWN & BROWNIES

WHEEL OF THE WAGON/EYES OF TEXAS
MY GALVESTON GAL/LA GOLONDRINA
EL RANCHO GRANDE/BEAUTIFUL TEXAS
IDA/BRING IT ON DOWN TO MY HOUSE
BILL BOYD & COWBOY RAMBLERS

NEW SPANISH 2 STEP/SPANISH FANDANGO
SHAME ON YOU/AT MAIL CALL
NO TIME FOR TEARS/H'WAY ARE HAPPY WAYS
BLUE SKY BOYS

WHY NOT CONFESS/ANGELS TOOK MY MOTHER
JOHNNY BOND & RED RIVER VALLEY BOYS

YOU DON'T CARE/LOVE GONE COLD
BARTENDERS BLUES/CAN'T HIDE THE TEARS
ROAD IS TOO LONG/DON'T U WEEP ANYMORE
CAB CALLOWAY ORCH

VA. GA. & CAROLINE/I'LL BE AROUND
I SEE A MILLION PEOPLE/WE GO WELL TOGETHER
CATS & THE FIDDLE

PUB. JITTERBUG #1/MISS YOU SO
WALTER DAVIS

NEW SANTA CLAUD/KEEP ON CRYING
HELLO BABY/I FEEL ALL RIGHT
MY BABE/BIG JACK ENGINE BL. (RC)
DON'T U WANT TO GO/GOODBYE

EDDIE DUCHIN ORCH
WAKE UP AND SING/MELODY FROM SKY

STORMY WEATHER/STARDUST
SOMEHOW/KEEP LOVELIGHT BURNING
STORMY WEATHER/STARDUST

DUKE ELLINGTON ORCH
DON'T U KNOW I CARE/REG. TO SEE THE LIGHT

JOHNNY COME LATELY/MAIN STEM
MOON MIST/C JAM BLUES

LITTLE BROWN BOOK/SOMEONE
DIDN'T KNOW ABOUT U/NOTHIN' BUT THE BLUES

JACK GUTHRIE & OKLAHOMANS
U'RE GONNA BE SORRY/BOW DOWN BROTHER

PLEASE OH PLEASE/OKLA. CALLING
I LOVED YOU ONCE/WHEN CACTUS IS IN BLOOM

RAY HERBECK ORCH
U LITTLE HEART-BREAKER/SO FAR SO GOOD

IN OLE OKLA./AFTER ALL THESE YEARS
HAL KEMP ORCH (VOC. JANET BLAIR)

U'RE THE ONE/I CAN'T REMEMBER
GUY LOMBARDO ORCH

BUMPITY BUMP/WITHERED ROSES
LET'S GROW OLD TOGETHER/U'RE THE ANSWER

MILLS HOTSY TOSY GANG
MANHATTAN RAG/WHAT KIND A MAN IS U

MCKENZIE CANDY KIDS
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ROCKY MT. MOONLIGHT/BIG MOON

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MRS. ASTOR'S HORSE/MAMA DON'T ALLOW

DR. HECKLE MR. JIBE/XMAS NITE IN HARLEM
RAY NOBLE ORCH/J. JACKSON ORCH

WHO WALKS IN/PLAY TO ME GYPSY
DON BESTOR ORCH

OLD SKIPPER/RATN

BR 7937 N-

OK 6694 E

OK 6737 E

CO 36904 N

CO 36880 N

OK 8077 V

DE 5209 N

DE 5396 E

DE 46000 E

DE 46002 N

BB 7921 E+

BB 33-0530 N

BB 33-0533 N

BB 33-0516 N-

OK 6732 N

CO 20467 N-

CO 37435 N

OK 6717 V

OK 6341 E-

BB 8429 E

BB 8860 E

BB 8998 E

BB 7375 E+

BB 9027 V

VI 25254 E-

SI 527 N-

HA 1062 N

CO 36118 E+

VI 20-1618 E

VI 20-1556 E

VI 27856 V

VI 20-1584 E

VI 20-1623 E

CP 40118 E

CP 40032 N

CP 246 N

VO 5495 N-

VO 4423 E

VI 27261 E+

CO 1757-D E

VI 25417 E+

BR 4641 E

VO 15088 N-

VO 04135 E

DE 5947 E+

DE 6101 E

DE 5956 E+

BB 8456 E

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ROUNDUP IN THE SKY/FOLLOW THE STREAM DE ----- E ---- PAS
ONE MORE RIDE/WESTWARD HO DE ----- E ---- PAS
SONG OF THE PIONEERS/ECHOES DE ----- E ---- PAS
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SERIOUS COLLECTORS OF ALL TYPES OF PERSONALITY ITEMS

It will be worth your while to read this with care.

I am about to offer, for the first time, a personality collection of over 3,500 items. These items are for auction or trade. Included in the collection are CYLINDERS, PIANO ROLLS, and RECORDS.

There is a gold mine of early acoustical discs as well as many of the early 5, 7, & 8 inch Col., Emersons, Little Wonders, Vic., and pre-lable Zonophones. There is even a small number of the fabulous BERLINER platters!!! (Circa 1897!!!) There are also a number of test pressings, 16 inch transcriptions, exploitation records and domestic and foreign catalogues.

For the collector of the old time vocal artists as well as the collector of the artists of the 1920's -1930's this is a once in a lifetime opportunity.

While this collection will be of primary interest to personality collectors, there are also many band records of the 1930's. There is a small amount of almost mint classical items, HOWEVER...with the exception of the piano rolls there is ALMOST NO JAZZ! No Louie's, Bix, Jellyroll. There are some Goodman, Miller and the like. ALSO: A FEW COPIES OF THE LOUISIANA FIVE ON EDISON CYLINDERS. A RARE ITEM INDEED!

IF YOUR COLLECTION IS WORTH TWO CENTS...then send me a 2 cent post card to get on my mailing list. I am not offering this collection in any other way other than by private mailing list.

CONDITIONS: WINNING BID PAYS POSTAL OR RAILWAY EXPRESS CHARGES. On trades we each pay our own way. In either case, there is NO PACKING CHARGE. Items are graded by Record Changer standards.

Please state if you wish to receive the PIANO ROLL list, CYLINDER list, CATALOGUE list or RECORD list. Alphabetical lists will be offered regularly.

MY WANTS ARE THE SAME TYPE OF ARTISTS THAT ARE FOUND ON MY DISPOSAL LISTS.... plus.... ANY repeat ANY colored blues or jazz items. I can use almost any jazz record on original lable prior to 1935.

Here is a sample listing of artists whose records will appear on my lists.

Fred Astaire; G. Autry; Avon Comedy Four; H. Burr; Marie Cahill; Eddy Cantor; Hoagy Carmichael; Charlie Case; Joe Cawthorn; Russ Columbo; Correll & Gosden; Frank Crumit; Vaughn Deleath; Duncan Sisters; Jimmy Durante; Thomas Edison; Cliff Edwards; A. Fields; Harry Fox; George Gershwin; Irene Franklin; Yvette Guilbert; Hayden Qt.; R. Hitchcock; May Irwin, Elsie Janis; Ada Jones; Irving Kaufman; Harry Launder; Ted Lewis; Nick Lucas; Aimee Semple McPherson; Mills Brothers; Billy Murray; Jack Norworth; Will Oakland; Peerless Qt.; Georgie Price; Harry Richman; Blanch Ring; Ed Smaller; Sousa's Band; Eva Tanguay; Sophie Tucker; Van & Schenck; Weber & Fields; Bert Williams, Al-so Dorsey, Goodman, Miller, Keyser, M. Ayres

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